Modern Type Display

A Manual
in the Selection & Use of
Type and Ornament
for Printers and
Advertisers

BY J·L·FRAZIER

W. W. Fish

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FOREWORD

HE AUTHOR counts the most pleasant years of his life those spent in the office of *The Inland Printer*. The period was pleasant, first, because the work kept him in constant touch with beautiful and productive printing—something he will never cease to love—and, second, because his time there was largely spent in giving counsel and advice to the fellows in the ranks who were ambitiously striving to execute good printing. It was the joy of service, the feeling that he was looked on for assistance—which it was always a pleasure to give—that made these few years so full of satisfaction.

The inspiration for this volume arose from the associations of that period, in fact, it was undertaken in answer to many requests that the substance of articles that have appeared in *The Inland Printer* from time to time be presented in logical order and permanent form.

No claims are made for having evolved new principles in the practice of type display. What the author knows about the subject he has learned from books; although, of course, that knowledge has been broadened by independent study, experiment and observation. The excuse for publishing "Modern Type Display"—beyond requests that the author prepare such a book—when some of the volumes from which much has been learned are yet in print, is the belief that none of these works, despite their recognized excellence, are well-rounded and comprehensive.

Two particular books on typography, both of which the author admires, come to mind in this connection: to the writer of one there is little in typography save legibility and emphasis. He discounts the value of appearance by his all but complete failure to consider it. The author of the other book is an artist at heart, and with the love of the beautiful uppermost in his mind has given scant attention to the important features that the first author considers paramount. Obviously, those looking for information on type display can buy both volumes, get both viewpoints and adjust their work accordingly.

But, will they? Do they? In either case—if we can grant that they will, or do—it is but natural that they should be influenced by one author more than by the other and will execute their work with his point of view in mind almost to the exclusion of that of the other.

Now, type display to be successful must accomplish two definite purposes: it must attract and it must interpret. It must be all that the first author referred to thinks it should be and all that the second considers it must be. The most beautiful composition is inferior if it does not interpret quickly and clearly, through legibility and emphasis, the thoughts of the writer to the mind of the reader. Inversely, the most legible and interpretative display may fail in its object if it is so ugly or commonplace in appearance that it does not catch and hold the eye.

In the pages that follow the author has endeavored to harmonize these different viewpoints and develop the study of type display from both standpoints in a broad way. Simple illustrations are purposely used as examples in order that the points made will not be confusing. With the fundamentals well in mind the compositor or other designer of type display can apply them in big and elaborate work as well as in small and simple work.

With this brief explanation the author tenders the result of his pleasant, although sometimes strenuous, labors to his readers with the hope that they will find it interesting and helpful.

THE AUTHOR.

Chicago, July 1, 1920.

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The Inland Printer

— ART —

Purity is the foundation of all art — Art is the visible and convincing expression of fundamental truth — The keynote of success in advertising is art. Attractive, forceful presentation of truths leaves an indelible impression on the mind — It becomes a part of the receptive memory. Such presentation given the best medium for its expression is the highest form of ADVERTISING

I. FUNDAMENTALS OF DISPLAY

ISPLAY composition forms a large portion of the work of the great majority of compositors. Outside of bookwork and the text-matter of our newspapers and magazines, which are now almost universally composed on machines, few printed forms are produced in which the element of display is not involved, to some extent at least. In spite of the fact, however, that display has been to a large extent neglected and slighted by writers on subjects pertaining to the work of the compositor, it remains certainly the most practical and promising — and by no means the least interesting — feature of typography.

Display in printing has been too generally treated as though it were presumed to have no basis in reason, in fact as if its foundation were considered to be shifting and uncertain, and for those reasons results have been more or less haphazard. No assumption could be more erroneous. Display as applied to typography is founded upon the most obvious laws, which if kept firmly in mind will of a certainty lead to successful composition. By that we do not mean to infer that perfection can be attained by rule — practices involving the most exact sciences require the exercise of individual intelligence. Display, however, has definite things to accomplish and definite ways of accomplishing those things. A knowledge of its purposes and fundamentals is a fitting introductory to the study of typography in general.

All too many have a misconception of what display in type-composition really involves. It is much broader in scope than one at first may realize. In the Standard Dictionary, where various meanings of the word are given, we find the noun defined as follows: "To spread before or present to the view; exhibit or make manifest in any way; make conspicuous; especially to expose ostentatiously; parade;" etc. Too many compositors, we fear, work on the assumption that display is pomp and parade, and dress their designs in frills. Display, however, is not mere fancy work; it is not concerned with elaborateness of decorative treatment to satisfy the compositor's whims. In printing, the meaning of the term is best expressed in the first three definitions quoted above.

It is proper in this initial chapter to review briefly the evolution of display, for it is a development, confined not only to the art of printing but to expression in general. We consider such a review even necessary as a foundation lest readers become entangled in mere traditional expedients and practices which have in view no logical purpose or objective.

In the beginning, before the invention of printing, words were written for the purpose of preservation rather than for publication. The early manuscript, laboriously executed by hand and requiring much time in the making, was essentially a record or memorandum. Eventful happenings were passed from one to another by word of mouth, and memory was depended upon except in those isolated cases where the individual was in a position to refresh that memory from records made on clay cylinders, papyrus, skin or paper. Doubtless these were referred to more for the purpose of being assured of correct understanding than for first knowledge.

An examination of an old manuscript, penned as they were without breaks between words or even sentences, inspires pity or awakens admiration on our part for the man who was compelled to read it for the first time. Reading a book or a manuscript for the first time was an event in those days, not by any means an every-day experience. As time went on, however, the amount of reading-matter increased, and to expedite the recognition of words the letters forming them were grouped together and marked off by dots or even by spaces in accordance with the practice of today. It was then discovered that to preserve literature was not enough, that the *expression* of text in such manner as to make the author's thoughts quickly and accurately comprehended was also necessary.

Printing, in the beginning, was in strict imitation of the manuscript. Later, as was natural, and as is still practiced, both effectually and ineffectually, printers who had movable types began to play with them, placing them in various forms as pleased their fancy. It was at this time that the title-page was first attempted. These title-pages were characterized by a breaking of lines seldom consistent with the sense, a spacing out to provide for the lack of quads and the use of different sizes of letters with ornaments. This was the initial movement in the direction of display, in fact it was elementary display. Experiments in great number have been made in changing the form of typework to facilitate clear reading and comprehension, until the printer of today has at his disposal means and devices of various kinds with which he can vary typography for the attainment of special effects and definite purposes.

Disregarding the useless and ridiculous things that have been done in the name of display, it brings up a host of helpful expedients. It is, in fact, as has been said, a higher form of punctuation. Intelligent display can dispense with punctuation by the use of the conventional points and cause the sense of the language to be even clearer. For example, an ignorant man would surmise that the end of a line means a stop, though he might not understand that a period means the same thing. Parentheses are used to indicate that the matter enclosed is of a subordinate character, but is that object so effectively accomplished with parentheses as when the matter is set apart in smaller type?

Though a review of the development of display discloses the fundamental reason for its existence — the quality by which

printed matter may be made to express as well as record thoughts — further reasons are found in the positive need for it in the conditions of literature and business today. The reading of modern newspapers, with their column upon column

> Display, the logical arrangement and emphasis of words in print to attract attention and to convey thoughts quickly and clearly

FIG. 1.

of reading-matter, would appear like a herculean task without assurance of obtaining what was desired were it not for the sparkling head-lines — the samples. Advertising has increased by leaps and bounds in volume, and the quality of advertising copy and appeal has also improved greatly, but how few of us stop to consider that display has been one of the greatest factors of advertising success. The competitive struggle for the public attention would long ago have dulled the people's attention if the reading of advertisements entailed the laborious and uninteresting task of sampling the content from solid blocks of type of uniform size. Without assurance of information regarding items in which a reader is interested, who would expect him to read advertisements anyhow? Copy is not paramount — the advertisement writer is not deserving of all the praise for the success of advertising. Presentation is equally as important — the expression of the copy in display by the thoughtful printer is undeniably and in no small measure responsible for the recent marvelous growth of advertising.

It devolves upon the display to select the important points in an item of information and so enlarge, separate or otherwise "spread before the view," again quoting the Standard Dictionary, these points that they may be seen at a glance and thereby, and immediately, give the reader an idea of what is contained or treated of. In effect, display is a table of contents, though more effectual because not separated from the

> Display
> the logical arrangement
> and emphasis
> of words in print
> to attract attention
> and to convey thoughts
> quickly and clearly

FIG. 2.

text and put on another page where it will not be seen, perhaps, but set right across the face of the matter. It is, moreover, a label — a guide-post.

Display, today, has two aims — to *interpret* and to *attract*. The most essential, no doubt, was the aim which inspired the first use — to interpret — though the other is of no mean importance. In some instances, notably the large display lines of advertisements, we are tempted to consider the second aim the more important, as attractiveness is generally necessary to get attention, without which the same and other near-by

display can not function in interpretation. *Attractiveness in display stands for the elements which appeal to the taste, or which command attention, and interpretation for those which appeal to the understanding.*

To be successful, a piece of display must function as follows: First, it must catch the eye by presenting something striking or especially pleasing, and, second, the arrangement must be so logical and easy to follow that a reader will go on to the end giving the matter undivided attention. Attraction and interpretation may be served in common in some instances, yet for convenience of analysis — and in order to get at fundamentals, and to recognize the actual means of constructing good display — no better division occurs to the author.

Display may be made to attract attention and cause typographical matter to appear interesting in form or effect in the following ways:

1.— By use of striking contrasts in the sizes of type.

2.— By the association of type-faces that are in harmony, resulting in a whole of inviting appearance.

3.— By balancing the matter; by symmetry.

> Display
>
> the logical arrangement
> and emphasis
> of words in print
>
> to attract attention
> and to convey thoughts
> quickly and clearly

FIG. 3.

4.— By the judicious use of white space and the contrast its employment affords.

5.— By the division of type-forms into shapes of pleasing proportion, as in paneling and paragraphing.

6.— By intelligent use of borders.

7.— By use of appropriate and interesting illustrations.

8.— By color schemes of such pleasing, unusual or attractive nature as will attract the eye.

On the other hand, display may be employed to aid interpretation in the following ways:

1.— By the variation in sizes of type to afford distinction between parts.

2.— By the use of light and bold-face types or types of contrasting styles together, to place special stress where essential, much like the trained orator emphasizes his prominent thoughts. (It is conceded that contrasts will not be so ugly as to repel and thereby defeat the whole purpose.)

3.— By changing measure to allow matter to be broken up in logical or natural divisions.

4.— By separation of parts by means of leading, spacing, etc., to make parts stand out through contrast with white space; isolation. (Such divisions enable the reader to give undivided attention to a part at a time.)

5.— By the use of color to afford contrast.

6.— By the use of illustrations of such nature and in such positions as to lead the reader's eyes to type.

7.— By balance or contrast of position. By the placing of important points in such positions and in such relation to each other that the sense of the whole is readily grasped.

In the following chapters the elements of display outlined above will be considered for the most part individually. However, to demonstrate at the outset how fundamental some of them are, how they may work together in harmony, or separately, to the accomplishment of both interpretation and attraction, we will experiment, first for interpretation, with the following copy: "Display, the logical arrangement and emphasis of words in print to attract attention and to convey thoughts quickly and clearly."

First we will present the matter set to a fixed measure without effort at grouping or making divisions which would assist in explaining, i. e., interpreting the sentence (Fig. 1).

Every line of type has an end; and when the line stands alone, as stated before, the end marks the completion of whatever is printed in that line. It is true — and here a reasonable qualification is due — that in book and publication text-matter long practice at reading text-matter has overcome this natural understanding that a break from the end of one line to the beginning of another means a pause. Readers have schooled themselves in the practice of avoiding stops and hesitation

Display

the logical arrangement
and emphasis
of words in print

to attract attention
and to convey thoughts
quickly and clearly
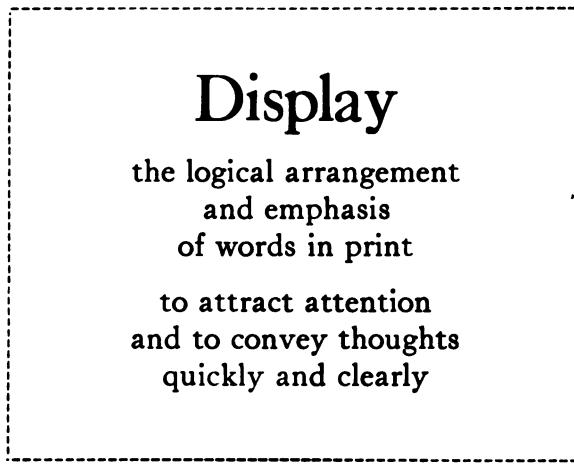
FIG. 4.

at the ends of lines in text-matter. In such matter, however, the lines are always closely spaced and the fact that natural pauses do not occur there is no argument that the understanding is incorrect. We can all remember how difficult it was for us as youngsters to "keep our voices up" at the ends of lines in our fourth readers; and many of us, without difficulty, can remember how our teachers watched us closely as we came near to the ends of lines and urged us on. The natural tendency to pause must surely be conceded. This done, we must admit that in display, where the lines are more widely spaced, good use may be made of the ends of lines to indicate division. Likewise, display makes logical use of small space or large space between lines to convey the idea of relation or association.

Here and now we have what might be called the primary principles of display, the very soundness of which is indicated by the fact that display goes back to these first ideas, which are natural and axiomatic.

To illustrate what division, without variation of size or face of type, will do to make reading clearer and easier — to interpret — Fig. 2 is shown. The reader will note how unnecessary the use of the comma is made and that each line is composed only of words related to each other and dependent upon each other for the fullest expression. It is interesting, also, to note how the word "Display" is emphasized through its position.

Going farther with the matter of division and besides grouping the words which are closely related into the same line, we will group the lines also in accordance with their relationship (Fig. 3). Here we have an arrangement that expresses the thoughts conveyed still more clearly.

The resources of display do not end here, either. It is an axiomatic principle that a big thing is at first sight given more attention than a little thing. In other words, twenty-four point type will stand out noticeably beside twelve-point, and thereby

DISPLAY

the *logical arrangement*
and *emphasis*
of words in print

to ATTRACT ATTENTION
and to CONVEY THOUGHTS
quickly and clearly
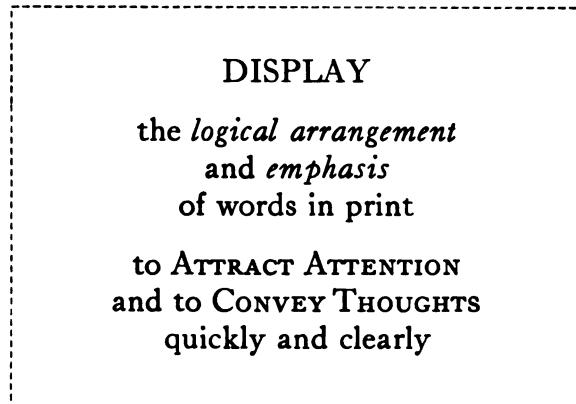
FIG. 5.

constitute display, and emphasis. If, then, we add contrast of size to the means of display already discussed and illustrated and set the most important word or words in larger type than the rest, we have the main point or points thrust at us before we can read the sentence through (Fig. 4). This principle of contrast is employed to attract attention.

In spite, too, of all the divisions and contrasts upon which display depends it still demands harmony and unity for most effective expression, as will be shown in the following chapters. Unity is observed in Figs. 1 to 4 as all the type used in each individual setting is of one style. While unity depends on strict uniformity, harmony is broader and permits the intelligent use of different styles which appear well together. In Fig. 5, for example, we have only one size of type, but it illustrates the common and harmonious changes to capitals and italic. In Fig. 6 we go a step farther with display by using Caslon Text with the roman uniformly used in the other examples, all for the purpose of showing that pleasing harmony may be maintained with type-faces that are decidedly different.

𝔇𝔦𝔰𝔭𝔩𝔞𝔶

the *logical arrangement*
and *emphasis*
of words in print

to ATTRACT ATTENTION
and to CONVEY THOUGHTS
quickly and clearly
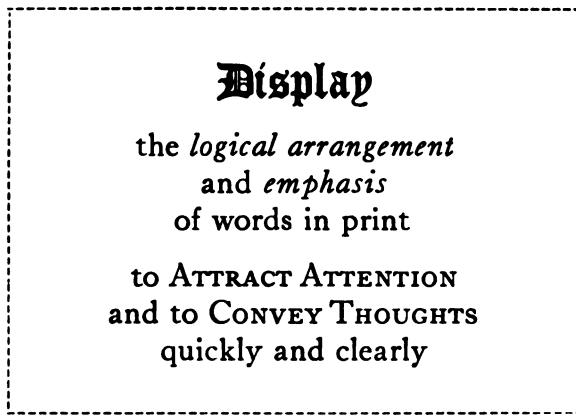
FIG. 6.

Let us observe, in coming to the conclusion of this chapter, that in these simple examples we have illustrations of the fundamentals of display — breaking into lines according to sense, grouping lines according to relation and emphasis by contrast of size and style of type. Other elements are required for strengthening the effect of these fundamentals — balance, shape, illumination with white space, etc. These elements, while not so obvious, perhaps, are essential to the fullest expression of display and follow the fundamentals in importance.

A WONDERFUL THING

ENTHUSIASM is the dynamics of your personality. Without it, whatever abilities you may have lie dormant. You may possess knowledge, sound judgment, good reasoning faculties, but no one will know it until you discover how to put your heart into thought and action. A wonderful thing is this quality which we call enthusiasm. If you would like to be a power among men, cultivate enthusiasm. People will like you better for it; you will escape the dull routine of a mechanical existence and you will make headway wherever you are.

J. OGDEN ARMOUR

II. CONTRAST

MANY books have been written on the subject of typography, but in all of them scant notice has been given to contrast. The attention devoted to harmony of shapes and tones, while not intended, perhaps, to depreciate the value of contrast in display, has at least been responsible for a lack of study of its possibilities. Nevertheless, good typographers have employed it intelligently, as indeed they must, though perhaps they have not always used it to the greatest possible advantage. It is the purpose of the author to set forth at this time the leading considerations governing contrast in relation to type-display.

Contrast is one of the most important devices of display; in fact, it is the fundamental when we consider display in its most common sense, that is, emphasis, though, as explained in the opening chapter, and as the definition of the word pre-

In typography, contrast is a dissimilarity which sets one thing out distinctly against another, or which causes one thing to stand out from the midst of others. It is, as a matter of fact, the contest of the positive and the negative as recognized by the eye of the reader.

As bases for effects in our work as printers we deal with the two extremes, white and black. The white is represented by the paper on which we print and the black by the impressions of our types. Of course, all paper is not white and all ink is not black, but the relationship is typical and is representative of the other relative associations. The white is the negative element and the black the positive; the white represents our foundation and the black the constructive element which stands out from the other. It is the difference between the spot of ink represented by the letter "A" (Fig. 1) and the white paper upon which it is impressed that enables us to see and distinguish that character. Beyond seeing and distinguishing this letter "A," however, we say that it "stands out." We do not say that the white space around the letter stands out, for

A

FIG. 1.

CONTRASTING

FIG. 2.

scribes, display is more than mere emphasis. Going back to the very beginning of display, to the period when words were first set apart from one another by spacing, we find the employment of contrast in the open space which was placed between the words to make reading easier. It is proper, therefore, to take up the subject in its fundamental form.

Contrast is difference, opposition and unlikeness. The Standard Dictionary defines the noun "contrast" as "the opposition between things similar in some respects which are yet strikingly different." It is well to remember, as we take up the subject in greater detail, that, though we may have contrast without harmony, we may still have contrast with harmony. As a matter of fact, contrast, as it must be considered in display, is secured through several means in connection with which harmony does not enter.

the white space is considered negative because it does not carry a definite impression to the mind as does the "A," which constitutes the positive element.

Progressing from this simple example, we will place in a white space of similar bounds the word "contrasting" (Fig. 2). In this rectangular space the capital letter "A" occupies the same position as in Fig. 1. The letter is still recognizable because it is distinctly different from the white of the background, as well as from the other letters, but there is no such distinction as to enable us to say that "A" presents a contrast to the others or that it stands out. As a matter of fact, the other letters are equally as positive. In this example it is the group of letters, the word, that, together, stand out in their positive character against the negative white of the paper background upon which they have been impressed.

We will not stop here, however. As we added letters to the "A" in Fig. 1 to form the word "contrasting" in Fig. 2, we will add words to Fig. 2 to form part of a sentence (Fig. 3). Here the word "contrasting," the same size as before, and

WE SPEAK OF
CONTRASTING
QUITE OFTEN
IN PRINTING

FIG. 3.

occupying the same position, has by no means the same force as in Fig. 2. Being set in type of the same font, as well as the same size, it is of the same degree of blackness, so its loss of identity is due only to the fact that the accumulation of black marks, the letters, has caused the mass of which it is a part to approach the negative in its effect.

As the space is filled with more words the approach to a negative effect increases, so that in Fig. 4 we have an almost even gray tone, formed by the mixing of the little black and white patches. If, under these circumstances, we are to obtain contrast, a note stronger than the gray must be inserted, and we find the stronger note in type of bolder face (Fig. 5). Space will not permit of examples to demonstrate facts which should be obvious after what we have already seen, but, assuming the background to be a gray, we could repeat the contrasts of Figs. 2 and 3 by the employment of bolder types. Then, after

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TO TYPE-DISPLAY WE SPEAK
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FIG. 4.

again filling the space with type of such a nature as to form a still stronger gray than represented by Fig. 4, we could effect the same round of contrasts by the employment of still bolder types, and so on to the limit of our resources.

When we have come to the point of using the boldest of types made for the mass, black would be the negative, strange as it may seem, and to cause a letter or word to stand out it would have to be set in light-face type. Such a condition is abhorrent for several reasons, principally because bold-face is not so legible as light-face and therefore unsuitable for body-matter. Furthermore, bold-face is more trying to the eyes and less pleasing than the lighter-toned styles of type. The illustration, however, shows that there must be contrast, based on difference, if emphasis is to be obtained.

All this brings us down to the principle that the darker the background, the bolder and blacker must be the type used for

those words or lines which must "stand out." It also justifies the stand taken in stating that while all paper is not white it is typical, as the associations are relative and the principle applies just the same.

Quite often, indeed, the compositor is compelled to work upon a gray background — in fact, it is the rule rather than the exception. Space in newspapers and magazines, and plain paper for that matter, costs money, and it is quite natural for the advertiser and the printer to strive to obtain the most for their money. The result is that they fill the available space as completely as possible in the belief that the more it may be made to carry the more value they will receive. The logic of this reasoning is questionable, if it has not already been proved false, but, after the space is filled, and the negative white

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FIG. 5.

becomes gray, how may contrast be obtained except by heavier type in the midst of light-face type after the manner of Fig. 5? The fact remains, however, and two examples of this character stand to prove it, that the rather light "A" against white in Fig. 1 is stronger than the bolder "A" against gray in Fig. 5, and in most examples of like nature, though, perhaps, more elaborate, this fact holds true. This is indeed a powerful argument against the notion that strong contrast and effective display can be obtained only with bold-face types; and it is an equally powerful argument for the fourth classification of how display may attract attention as found in the opening chapter, i. e., "by judicious use of white space and the contrast its employment affords." Type-matter can never become so negative as pure white or light tints in paper coloring. If we consider the type-impression positive, as we must, its strength

IN **DISCUSSIONS** RELATIVE
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DEPEND ON FOR **EMPHASIS**

FIG. 6.

must be measured from white as representing zero. Gray, of course, is only part way to zero. For that reason, black and white, supplying a greater range, provide greater possibilities for contrast than black and gray.

It seems that we have disposed of the relations of a single point, a single line and an emphatic group or mass of words to the entire space. Another problem is met when we endeavor

to find out how many words or lines may be emphasized in a given space without creating an effect of distraction. One should remember always that adding contrasts in display adds strength only up to a certain point, beyond which the effect is reversed, for there can be no contrast between too many similarities. One black steer in a herd otherwise made up of forty-nine white ones stands out and has identity. A red one and a tan one would likewise have identities to claim our attention, if the rest except the three were white. If, however, the herd were made up of an equal number of animals of each of those four colors—black, white, red and tan — none would stand out. This quite homely illustration is really synonymous with Fig. 1, wherein the "A," standing alone amidst the white space, has considerable prominence. In Fig. 2 we have seen that, with ten other letters, the "A" lost its individual force, though neither position nor size was changed from that of Fig. 1. Any other of the ten letters in Fig. 2 could take the place of "A" in Fig. 1 and provide an equally strong contrast, but it is plain to be seen that not one of them, as combined in Fig. 2, has the force of the single character in Fig. 1.

In Fig. 2, the word "contrasting" is emphatic because of the contrast afforded by the background of white space against which it rests. The word, however, loses three-fourths of its force when placed with three similar lines in Fig. 3, where it blends into the mass of which it is a part.

That the number of emphasized words does not proportionately strengthen the effect, even though they are separated, is proved by reference to Fig. 6. Inversely, such emphasis seems to weaken the force which the space provides for intelli-

and white, with a gray background, and to make any line or portion stand out from the rest in a closely filled space, requires the use of heavier type for that line or portion. As a matter of fact, however, overemphasis has a tendency to throw words into the background rather than to force them into the foreground, which fact is in addition to a distracted condition produced in the mind of a reader which is quite analogous with that caused when a large number of people are attempting to talk to him at the same time.

The examples thus far presented illustrate contrast of tone—of black and white —but there is another kind of contrast, that is, difference in size. As stated in the opening chapter, when we were getting at the fundamentals of display, and considering them briefly, a big thing is seen before a smaller thing, and at first sight is given more attention than a little thing. This is only natural. Furthermore, the larger is likely to be, and usually is, considered of greater importance at first glance than the little thing.

"First glances" are important. True, all our best friends may not have appealed to us at the start, but acquaintance served to bring out the good traits and endeared those friends to us. Likewise, all of us have been "stung" by some one who at the start impressed us greatly. We are not permitted close association with those with whom we come in contact in business, and we, or they, have no chance to wipe out the effects of a bad first impression. The salesman stands in this light, and display, in many respects, may be likened to the salesman, for in display we are always dealing with first impressions. Since our work in display is largely introductory we must, if we are to be successful, use that which will give instant and

STEAMER SINKS

BUT ALL ON BOARD ESCAPE IN THE LIFE-BOATS

THOUSANDS LOST

IN LARGE CARGO OF VENETIAN ART TREASURES

FIG. 7.

Things are big or little by comparison. In Japan a native five and one-half feet tall is big, but beside a Chicago patrolman he seems a pigmy. In type the same is true. Twenty-four point seems stronger by

contrast

when surrounded by eight-point than it does when surrounded by lines of eighteen-point. A comparison of Figs. 8 and 9 will prove the above contention true and should convince the most skeptical that display does not depend upon mere size of type alone, but upon contrast in size of type and between type and its background—white space. The greater the amount of white space in a design, the greater is the opportunity for contrast. When a page is filled with type of medium tone and equal size the balance of black and white gives an even gray tone.

FIG. 8.

Twenty-four point type seems far stronger by

contrast

if it is surrounded by eight-point type than when forced to compete with eighteen-point, as may be seen by comparing these two examples.

FIG. 9.

gent and proper display. This point, however, will be given further attention under the subject of "subordination," which will be taken up in the next chapter.

As a general rule, the introduction of a great many words or lines set in bold-face merely darkens the tone of the whole; besides, one can not be sure under such circumstances to which the eye will be attracted first. To obtain a contrast of black

forceful effect. Display, recognizing that size is proportionate to importance, makes good use of it in obtaining the proper sort of a first impression.

To show what display may do in the way of creating first impressions, and to demonstrate that smaller type does not receive attention until the larger has been read and accepted as the gist of the matter, Fig. 7 is shown. Stunts like that have

often been practiced successfully on the none too simple popu-
lation of a city with the object of selling newspapers. Of
course, such newspapers are "yellow," and advertisers who
employ such tactics are stupid, for such deception must leave
a sour taste. Nevertheless, the fact that it misleads is proof
that the big lines are read and considered as the gist before the
smaller ones are seen. As a usual thing, however, the use of
such contrasts by newspapers is not identified with misleading
statements, and we are therefore enabled to take the head-lines

Well-Made Stylish Footwear

We lead all manufacturers
of the world in the production
of well-made, serviceable and
stylish shoes for men, women
and children. All our modes
are to be secured in the fash-
ionable russets, patent leather,
water-proof calf and vici kid.

A special reduction allowed
on advance holiday orders.

FIG. 10.

as indexes which enable us to skim the contents of the edition
for that which interests us most.

The secret of the contrast produced by big type is an open
one. In the first place its very bigness makes it blacker —
forty-eight point type of any font is blacker than eighteen-
point of the same. The important thing, however, is that the
eye first becomes adjusted to the letters most easily seen, the
big letters, and, during that time, is blind to the smaller letters,
which require a different and more trying focus. It is a fact,
which any one may demonstrate to his own satisfaction, that
while one is reading headings the subordinate matter set in
smaller type is really indistinct. If this were not true a word
in the smaller matter would oftener catch the attention when
a reader glances carelessly over the display.

Like the contrast afforded by black and white, that pro-
vided by big and little is too valuable to abuse by overuse.
Surely, among the display features in any form there is but one
which should be the biggest. To make such feature instantly
appear the largest and most important, other features must not
be too nearly the same size. While twenty-four point stands
out clearly and prominently above eight-point, its prominence
is weakened materially when forced to compete with eighteen
or twenty point (Fig. 8 and Fig. 9). Since contrast depends
upon difference, obviously the greater the difference the greater
the contrast; and, also, if there is little difference, there will
not be enough contrast to count.

Comparative distances provide another form of contrast
which comes under the head of white space, employed alike to
interpret and attract. For example, in Fig. 10 the first line
is farther from those which follow than they are from each
other. While this upper line is no larger or blacker than those
which follow, the fact that it is separated by wider space
instantly suggests that it is the heading or title. Glancing at
the bottom of this example, we find a group of two lines cut
off from the rest by more than the regular space between the
matter above. Such a division indicates a note or
the beginning of a new subject, and the lines are
manifestly emphasized by reason of their position.
Furthermore, such spacing punctuates, and by pro-
viding a pause enables the reader to comprehend
with greater assurance.

Space relations suggest more or less close connec-
tion. The very nearness of two lines in display sug-
gests close association in meaning, as well as in
position. Space between lines of type must naturally
be considered as indicating their dependence or
independence. The amount of that space must
therefore be judged as equivalent to the degree of
independence.

In later chapters it will be shown how all these
factors of display may be employed together for
the attainment of effective results. Before that,
however, it has seemed plain that we should learn
the elements of contrast which it will be necessary
for us to use and to demonstrate the emphasis
obtainable from the marked dissimilarities of *black
and white, big and little, comparative distances and
different faces*, as explained briefly in the preceding
chapter. Farther on, too, we will see that there are
also contrasts of forms and other things which add
effectiveness to type-display. Consideration of these
is not at this time essential, and they may be taken
up to better advantage when combined in an example
involving other considerations.

We have found, therefore, that the principal
elements of contrast are as follows: (1) Black and
white; (2) Big and little; (3) Comparative distances
in white space; (4) Different type-faces. While these
are sufficient in themselves to enable the compositor or designer
to build strong display effects in type-work, they should not
be considered as discouraging the employment of other worth-
while elements, all of which have their proper places in display,
as will be explained.

We learned at the start that display may function in two
ways. It must first attract attention to the matter which is
printed and then present that matter in such manner by
interpretation as to enable the reader to comprehend it with
speed, ease and certainty. In the use of contrast to attract
attention, however, we must not allow ourselves to overlook
certain obligations and restrictions. In the preceding chapter
attention was given to the feature of unity. Good form and
pleasing appearance will be discussed on the basis of the fun-
damental principles of design in chapters which are to follow,
and it will then be determined just what concessions are due
those essentials to complete success in display.

There is danger that we may overlook the qualities of good
form and pleasing appearance and that we may come to con-
sider that if we catch the attention the copy itself will do the
rest. As compositors we build upon sand if we depend on
the copy to do any part that display itself may accomplish.
If properly designed, type-display can retain agreeable atten-
tion and can influence the reader favorably by form and style,
so that the copy may function in convincing the reader, as
it must do if the printed advertising is to prove successful.

Susan Westrope's

Antique Shop

is located in
BUFFALO, N. Y.
at Number
244 Delaware
Avenue

The Liberators

The Cream of Elbert Hubbard's Writings

¶ THE text was selected by himself—one of his last acts before taking that fateful journey on the LUSITANIA—and contains, inter alia, many rare and out-of-print Roycroft books, complete in themselves, notably: The Man of Sorrows, White Hyacinths, the famous Message to Garcia, and those two powerful literary miniatures, The Titanic and The Potter's Field. ¶ Printed from classic type on special Roycroft, water-marked, deckle-edge paper and bound in boards, half vellum, gilt top, back and sides stamped in gold, silk marker and headbands. ¶ It is a book that adds grace, dignity and value to any library.

The Roycroft

An Outspoken Little Magazine

¶ A LIVELY, likeable monthly publication edited by Bert Hubbard. It stands for Americanism and progressiveness and speaks the truth with force and directness. It is a constructive magazine that will increase your capacity for friendship, thinkery, and ideals.

Both for Three Dollars and Fifty Cents

III. SUBORDINATION AND EMPHASIS

ONE of the chief purposes of display, as has been stated before, is to make reading quick, easy and certain. This not only concerns the employment of legible type-faces — it seems nothing should be said on a point so obvious — but the arrangement of those types through the medium of display in such a way as will enable the reader to comprehend quickly and clearly the thoughts and purposes of the writer. The average reader, moreover, will enforce his demand that printed matter be easy to read by passing over that portion of it coming to his attention which is set in illegible letters or which does not through proper display adequately interpret the meaning of the writer. He can be depended upon to choose from the mass of printing he receives that part of it which may be read with ease.

In order that the reader may be found willing to read, as well as in order that he may get at the meaning of any item of printed matter quickly, there must not, in the first place, appear to be too much of it. Reading must not be made to look like hard labor or like a long and tedious job.

Here, indeed, display functions admirably, for one of its chief functions is to make the act of reading appear to be a simple, easy task, as it will be, provided the display is properly carried out. By setting the important points in large type and by holding the explanatory details down to small type, display will give the appearance of briefness even when comparatively large amounts of copy are involved. If it will do that under such adverse conditions, display will certainly make matter properly "boiled down" appear to be, and be in fact, all the more easy to read.

We have therefore taken a long step toward making reading easy when we have set the important points in larger or bolder types than used for the text or body matter, because we have given the reader the gist of the entire content at a glance. This enables him to determine at once whether or not the subject written about or advertised is of interest to him. Nothing is gained, moreover, by obtaining the attention of a reader who is not already, or can not be made, interested, while much, of course, may be lost by failure to gain the attention of another reader who is interested or who may become interested. Hence, the supreme necessity of making plain, through display, exactly what the subject-matter of the advertisement is. If, furthermore, the emphasized lines succeed in interesting a reader, or if they revive an interest lying dormant, he will surely read that part of the display which is set in smaller or lighter faced type in order to learn the particulars. Readers of what is here printed are manifestly interested in "Display," and the heading in Fig. 1, "The Purpose of Display," will certainly influence them to read the smaller type that follows, which is in explanation of that heading.

If display is to facilitate comprehension and aid in providing the reader with correct understanding it is decidedly important, we repeat, that the proper words be emphasized. Fig. 2 is an illustration which demonstrates two things: first, how too much display suggests difficult and slow reading, and, second, how poor choice of words for emphasis gives at first glance an entirely incorrect impression of the sense of the composition. Faults like this in display are serious, as first impressions are generally all that we can depend upon with certainty; and if the first impression is a false one the chances are that we will lose the interest of the reader and whatever advantages might be derived from his interest.

THE
PURPOSE OF
DISPLAY

is not to catch the eye of the reader by subterfuge and trickery, but to present the words of the writer by arrangement and emphasis in such fashion as to interpret his thoughts more quickly and clearly than mere words alone can do.

FIG. 1.

THE PURPOSE OF DISPLAY IS not to catch the eye of the reader by SUBTERFUGE AND TRICKERY, but to present the words of the writer BY ARRANGEMENT AND EMPHASIS in such fashion as to interpret his thoughts more quickly and clearly than mere words alone can do.

FIG. 2.

This brings us to the feature of display known as "Subordination," which, because of its influence and importance, may well be considered a principle of display. "Principle," according to the Standard Dictionary, means "a permanent or fundamental cause that naturally or necessarily produces certain results." "Subordination," again quoting from the Standard, is "an assigning to a lower rank, or regarding or treating as of inferior dignity or importance." It is the purpose of the author at this time to explain the results which follow the practice of treating certain portions of our display as of inferior importance.

The quality of display which makes for brevity and clarity is largely bound up in subordination. Type-display is made to appear brief and clear when the less essential parts are set in small type, in the first place because so much space is not occupied. The appearance of shortness and clearness is heightened at the same time by reason of the fact that the important words or lines set in larger or bolder type will under those circumstances "stand out" the more prominently to interpret by emphasis, giving thereby the gist of the content at a glance. Attention is also the more surely attracted by spreading before the reader's view the subject, or a suggestion of the subject, which he may already be, or may be made, interested in.

Of course it might

in display. The second position in Fig. 3 is plainly held by "In Typographic Display," the sub-title, while the word "Dis-·tinctions" holds third and the word "Attention" fourth position, the last two naming the effects of contrast. Just as in the military company the lieutenants, sergeants and corporals carry out and interpret the orders of the captain to the men in the ranks, so in display, if most effective results are to be obtained, the smaller emphasized lines should interpret and explain more fully, and in logical order, the subject which is given dominant emphasis.

The assignment of positions in emphasis is not always an easy problem, and when, in the copy for an advertisement, there are many points which the advertiser may consider important the compositor is often troubled to know which deserve second, third and fourth positions and which must be kept in the body. Inasmuch as every item of copy for display in type presents a different problem it would be impossible to set down any but general rules to govern selection. The difficulty experienced in the assignment of positions in display can not excuse that free and irresponsible emphasis which trusts to chance as to the order in which the points will be taken up and which generally results in any word or line which appears for one reason or another to have the slightest cause for emphasis being set in large or dark-toned

CONTRAST
IN TYPOGRAPHIC DISPLAY

SERVES THE DOUBLE PURPOSE OF

SECURING
ATTENTION

AND

PROVIDING
DISTINCTIONS

type. As stated already, an overabundance of emphatic words or lines does not make a strong display. Much as we need headings and display-lines to interpret and attract, we must have the subordinate matter to enable the headings to function and to accomplish those things which additional headings can not do for want of space. The creation of too many headings and display-lines inevitably leads to contest for precedence, which nullifies the effect and creates confusion and disorder.

In Chapter II it was demonstrated that contrast is strongest when the difference in size, tone, distance or style is greatest. Several experimental examples were shown in connection with the text to demonstrate that truth. It is apropos at this stage of our study to take up other experiments to demonstrate the dependence of contrast upon subordination, and to show that by the creation of too many emphatic lines all emphasis is lost.

In Fig. 4 the single line has undisputed sway; no other line is present to claim any part of its right to instant attention and the reader's interest. We find in Fig. 5 a second line has been added that is the equal in size and tone and of the same style as the first line. It is plain that the force of the first line is much reduced by the introduction of the second. It is interesting to note also that the force of the one line in Fig. 4 is not equally divided between the two lines in Fig. 5; in fact, it seems that each of the two lines has less than half the force and effectiveness of the single line in Fig. 4. If we go farther and add a third like line, as in Fig. 6, we find the force reduced in still greater proportion, as, so far as may be judged, none of the three lines has anywhere near one-third the force enjoyed by the single line in Fig. 4. The emphasis has been so greatly reduced, in fact, that we can hardly consider Fig. 6 displayed.

be argued that nothing that is unimportant should have a place in the advertisement, but, inversely, it can hardly be argued that there is not something which, because of the possibilities it affords for interpretation and attracting attention, is preëminently important, and as such has the right to a commanding position or appearance in the display. To make a commanding position possible there must be something, in appearance at least, to occupy the lower ranks, that is, something subordinate.

Obviously, some one thing should command. If, through type-display, we are to gain attention we can not in safety place the responsibility in any one of several points, but must so emphasize or bring out one particular point which will be the first to catch the eye of our reader. Furthermore, that one point must be the most comprehensive and explanatory to be found in the copy, or else one that will most surely excite sufficient curiosity on the part of the reader to cause him to read the remainder. It is best in all instances to select for that dominance some line which has a direct bearing on the subject described or advertised.

In Fig. 3, for example, the word "Contrast" is given a commanding position, to which it is clearly entitled, as it constitutes the title of the form — it is the subject of the matter treated of. It will be noted that no other word in this example is set in large enough type to overcome the prominence or dispute the leadership of that one word "Contrast."

To have one word or one line stand out in a commanding position and to keep all the others "in the ranks" is not all there is to subordination, however. As there are a variety of graded positions of command in military organizations, so there may be second, third and fourth positions of prominence

Now if we start anew and in the space occupied by the three lines in Fig. 6 place one line, as in Fig. 7, we find an amazing amount of strength suddenly developed, which forces the conclusion that a given space is capable of emphasis in inverse ratio to the number of words required to be displayed therein, a point the compositor should always keep in mind.

Here, indeed, we find a valuable lesson, for what is true of the simple examples here provided is likewise true in more elaborate forms. The lesson, lest the point may be missed, is that the fewer points we emphasize the stronger our emphasis may be. Vice versa, we have learned that if we emphasize everything for which the least excuse may be found to justify that emphasis we lose our chances of gaining any distinctions whatever. If we can not be satisfied with one or two strong display-lines, and lay stress on every point presented by the copy, we will not only fail to bring out the latter but will destroy the strength of the former. As a result, the average reader, and he is in the great majority or he would not be the average, will pass by the advertisement or whatever form our display is in, for it will hold out nothing as a bait to attract or interest him. The old story, "You can not have your cake and eat it," applies to display. The moral should be obvious — *strong emphasis* and *profuse emphasis* are not possible in the same form. Too much display, like none at all, makes print appear difficult to read, dull and uninteresting. Certainly it is important that we should subordinate the parts of our copy which hold out no great possibilities for interpretation and for attracting attention.

The examples which accompany and illustrate our text have purposely been made as simple as possible in order to set forth the dominant idea in each instance as clearly as possible and in order that complications with other ideas will not cause the real points to be overlooked. One should not take a single example and base his entire work thereon, though of course there are occasions when a single one of these examples may provide in itself the necessary cue. Most of them, however, are merely steps leading to other steps, all dependent upon each other in directing the way to reason in display.

Obviously, one heading, as in Fig. 1 of this chapter, and one emphatic word or line, as in Fig. 8 of the preceding chapter, is out of the question for a long piece of advertising copy of the more or less complex character. Nevertheless, the principle involved applies just the same, for the complex forms, if intelligently handled, must be broken up into several divisions, each a counterpart of the simple examples herein and heretofore provided, and in which the divisions must be logically related in the whole, as the various lines are related in the simple examples. Remembering that, when we are called upon to handle complex copy we shall divide it into logical, that is properly related, parts, place a heading or chief line over each part, and our difficulties will vanish. In order, however, that one point may be taken

THE FIRST LINE

FIG. 4.

THE FIRST LINE
A SECOND LINE

FIG. 5.

THE FIRST LINE
A SECOND LINE
A THIRD LINE

FIG. 6.

ONE THING

FIG. 7.

up after another in proper sequence for the most effective presentation, the headings of the several assembled parts must be given distinctly varying degrees of emphasis lest the big idea of the whole shall not issue dominant. This feature of subordination which demands the arrangement of points of interest in headings and display-lines with clearly recognized degrees of emphasis causes the reader, while following his natural inclinations, to take them up in the order necessary for the fullest expression of the writer's ideas. It is only in this way that he will be most effectually influenced. This matter of bringing the most desirable points to the attention of the reader in the order of their relative importance may be likened to the magician who so presents the deck of cards to the spectator, for the moment his unconscious assistant, that the spectator selects the one card from the fifty-two of the deck which the sleight-of-hand artist desires that he should remove. Through display the compositor can do the same thing in his way, for he can assure three, four or half a dozen points being taken by the reader in such an order as will most effectually interest and influence him. The largest and boldest line will, of course, be seen and read first, the next largest or boldest will then command attention and secure a hearing, and so on throughout the displayed form. The success of the form will depend largely on the points being logically presented as regards their importance and their possibilities for creating interest, attention to the selection of those points being given elsewhere.

In illustration of the point mentioned above, Fig. 8 is shown. In this example the reader will note three lines of display all set in much larger type than the ten-point of the text. Of the three lines, "one thing" will, as a general rule, catch the eye first and the other two displayed lines will secure attention afterwards in the order of their size. Furthermore, these three emphasized lines, or lines similarly related in practical every-day work, will, in the great majority of cases, be considered before the reader takes up the reading of the subordinate matter in ten-point body-type.

The same three leading points are presented in Fig. 9, though in different order. Even now the reader is most likely to see and read the line "one thing" first because it is the largest, even though the second line in point of size has the advantage in position, being located where the eye of the reader naturally falls first. While the display is not so strong as Fig. 8, it demonstrates again the fact that we are attracted first by the things which are largest, boldest or most different.

We manipulate further and secure Fig. 10, in which the order of arrangement found in Fig. 8 is reversed. The result is a much weaker display because the emphasis is not arranged according to the most natural progression, which is based on the practice of reading from the top to the bottom. The dominant display should be at or near the top, as in Fig. 8, if

In the great majority of instances there is to be found hidden away in manuscript copy provided for display

one thing

which by reason of its explanatory quality or its value in creating interest is deserving of dominant emphasis.

a second thing

should not be permitted because of its prominence to temper the force or the effectiveness of the one thing. Furthermore, it is a serious error to exalt any of the

many lesser points

which are sure to obtain attention and consideration if the headings have awakened or inspired an interest.

FIG. 8.

the most effective results are to be obtained. Nevertheless, in so far as the interpretation of the matter by display is concerned, the same proportionate emphasis remains and the sense can scarcely be misunderstood. In almost every copy for display such logical divisions are to be found. Absolute order in their presentation must prevail if the most effective results are to be obtained.

In the opening chapter it was found that display has a double aim, to attract attention and to interpret the meaning of the writer, as an orator makes his oral discourse clearer by supporting his spoken words with pauses, emphasis and gestures. To state that type may "talk" is no idle boast. By subordination, permitting contrast and emphasis, we are not only enabled to gain the reader's eye, but to cause him to see the important points almost instantly, and in the order desired for the most logical presentation, on which the success of our appeal to his mind depends. Further than that, by the various degrees of emphasis placed on different words we are enabled to make the reader certain of the comparative value we place upon them. As an illustration of this, refer again to Fig. 3 and note the punctuation by spacing and the emphasis by size that are illustrated therein.

In summing up, let us repeat: the fundamental object in the use of type is to convey an idea or impart information from the mind of the writer to that of the reader. The force with which it strikes the mind depends primarily upon the amount of interest the reader finds in the emphasized lines, or the interest those lines may create within his mind; and, after that, upon the fact that the details and particulars are made to appear easy to read through their subordination.

Subordination is worthy of careful consideration, if for no other reason than that any part to stand out must have something to stand out from. A commanding position is possible

Clarity in type-display is best assured by presenting to the reader but one thing at a time. In any event

a second thing

should not be permitted because of its prominence to temper the force or weaken the effectiveness of the

one thing

which by reason of its explanatory quality or its value in creating interest is deserving of dominant emphasis. Furthermore, it is a serious error to exalt any of the

many lesser points

which are sure to obtain attention and consideration if the headings have awakened or inspired an interest.

FIG. 9.

only with something subordinate to make such a position commanding. In an orderly parade all the marchers can not be drum-majors or marshals of the day. Display, too, may be an orderly parade if type is not permitted to gather as and appear like a mob, with every line so emphasized as to indicate an effort to give to all of them commanding positions and distinguished apparel.

To determine what parts of the copy are deserving of commanding positions, and what should be kept in the body, the compositor should place himself in the position of the reader and ask himself what features of the subject hold forth the greatest interest to him. These, if he thinks logically, will provide the cues for his emphasis. If uncertain, however, it is always safe to follow the advice of De Vinne, who quoted an old compositor giving advice to a novice at display as saying: "Read it over first. Understand what is wanted. Then ask, *Who? What? When? Where?* The answers you get are your cues to display." That advice is ever good; it is the only reliable advice that can be given; and, applied on the great majority of work, will at least prove a safety-first measure, if not an absolute assurance against error.

In conclusion, a word of warning: If some artist, perchance, is to have a hand in the printed production he will usually be found to want a big place in the spotlight, and, if he is not watched, his work may attract so much attention that the reader will fail to understand what it is all about. Also, if the writer is not endowed with rare self-restraint he will try to say more than the space permits. It is the supreme duty of the compositor to correct these two tendencies and to insist that type and white paper be given proper consideration in the composition. White space, as we shall find in the following chapter, has a loud voice when properly used. It is, in fact, one of the most potent devices of display, yet all too often indications of a lack of appreciation of its value are found in printed matter of all kinds.

Assuredly, it is a serious mistake to exalt any of the

many lesser points

which are sure to obtain attention and consideration if the headings have awakened or inspired an interest.

a second thing

should not be permitted because of its prominence to temper the force or weaken the effectiveness of the

one thing

which by reason of its explanatory quality or its value in creating interest is deserving of dominant emphasis.

FIG. 10.

IV. WHITE SPACE AND MARGINS

HROUGHOUT the preceding chapters some attention has been given the matter of white space, but only in its relation to other features under discussion therein. We found its fundamental effect illustrated in the opening chapter, where the foundation principles of display were outlined in an introductory way, by the space placed between words to set them apart from each other and thereby make them more readily distinguishable as individuals. In the opening chapter we also found that by setting apart from other lines of the display those groups of several lines which, taken together, expressed a single thought, comprehension was made easier and the impression more forceful because the reader received them as a unit without conflict with other lines or groups. Nevertheless, it was the white space, the greater amount appearing around such groups of lines than was apparent between the lines themselves, and between other groups of lines in connection, which caused the lines to appear grouped.

In general, the effect of white is to set apart the letters so they can be recognized, to separate the words so they may be readily distinguished, and to divide the matter into paragraphs, or groups, to afford respite to the reader as well as to better interpret the meaning of the author. It is, in these respects particularly, closely identified with division or separation. White space also has much to do with emphasizing the important parts, and, in the form of margins, it serves to unify the whole composition, providing distinctness of subject.

As stated in Chapter II, the white of the paper upon which we print represents the foundation upon which we build what may well be termed our typographic structures; it is, in fact, the groundwork of all our display. The black, the type impression, represents the constructive element which stands out. Too often, however, we note evidences of belief that this constructive element is the only feature of display worthy of consideration. This belief no doubt often accounts for the frequent use of larger and bolder types than are desirable or necessary. We forget, it seems, that the white, though negative in itself, and though carrying no impression to the mind, is the thing that makes our type impressions distinguishable.

Specifically rather than generally speaking, we find the necessity of white space even in the individual letters of the types with which we print. In their construction the white is important, more so than we stop to consider, its effect in the legibility or lack of legibility of the letters being marked. Even when perfectly printed, recognition of letters may be difficult if there is not in them an adequate amount of white space, as for instance in the center of the "o," the loops of

the "p" and "b," the spot at the top of the "e" and at the bottom of the "a," and between the stems of the "m," "n," "h" and "u." One of our most popular type-faces, Cheltenham Old Style, is not as legible as some others, largely because of the facts set forth above, although its condensed shape also has an evil effect in that respect. As a matter of fact it is this condensed shape which accounts for the lack of white inside the letters. A younger member of the family, Cheltenham Wide, is much more legible for the reason that there is a greater amount of white *inside* the letters.

There must also be sufficient white space *between* the letters, else the eye may mistake "ol" for "d," "rn" for "m," etc. Fortunately the compositor need not worry on this score, as in the letters provided him by the typefounder, especially those roman characters where there is a ceriph extension which must have a place on the body of the type, the matter of space between letters has been taken care of and no difficulty is experienced in distinguishing between letters. Nevertheless in capitals, and especially extended capitals, full-faced letters must often have extra space between or the appearance together of adjacent letters will effect queer combinations which may handicap legibility.

Admitted, as it must be, that there is need for white *in* and *between* the letters, and between the words, we come to the question of white space between the lines, where it is likewise necessary. This matter, however, is also largely taken care of by the typefounder in the placing of a "shoulder," the blank space from the bottom of the letter to the edge of the type-body, on his type characters. In amount this space varies from considerable to none at all, the size of the shoulder being determined by the length of the descenders, which vary in different styles. The space at the tops of the low lower-case letters also provides white, and this, like the shoulder, is regulated by the extensions above, the ascenders. Where the ascenders and descenders are exceptionally long, as in Cloister and Cheltenham, we find that "leading" in large blocks of a single size is harmful, that is for straight reading-matter, not necessarily for display, where division may advantageously be greater. Other type-faces, where the shoulder is small, are improved even for straight matter by line spacing. As a rule, however, in our roman type alphabets, which are by far the most widely used, this shoulder is sufficient to make a solid form—that is, one in which leads are not placed between the lines—appear reasonably open.

From a strictly esthetic standpoint the appearance of most roman type styles in mass is more pleasing when lines are not leaded, the shoulder on the body being so regulated as to cause the black impressions of the type and the white space between words, letters and lines to blend in an even gray. While we must admit the excellence of such composition from an artistic

standpoint, as students of display who realize that typographical work must interpret and attract, as well as appear pleasing to the eye, we must not hold to that style of work except in the text-matter of volumes printed for leisurely reading. In display we must have more illumination than in straight matter, and we must have that light distributed at the points where it will do the most good in providing distinctions through division or separation. Ample spacing of
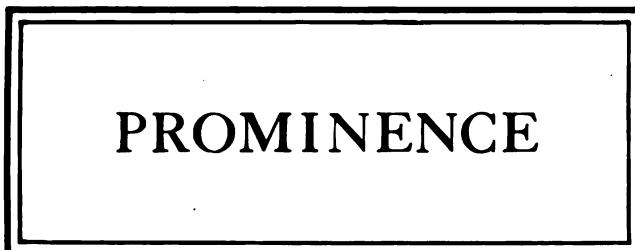

FIG. 1.

lines is necessary not only for the reasons outlined above but also to lead the eye along easily and to give the individual word the separation above and below which we admit it needs to the right and the left. Type must surely have a relief of white *in* and *outside* and *around* it to invite the eye and make it easy to read. Any word is clearer for the setting of white space in which it appears.

No absolute rules can be given to govern the exact amount of white space necessary around the various styles of type. As a general rule, however, small sizes of type require less leading than large sizes, and bold-face requires more than light-face. Furthermore, and this is absolute, the letters used in different lines often make it necessary to space differently even in the same block of type of uniform size. In a mass of eighteen-point display, for instance, the first few lines may have an adequate amount of white space between, then a line will appear which, though spaced uniformly with those above,

in point. In this example the lines appear uniformly spaced because additional space was placed above the line in the body which is set in capitals. The compositor who goes ahead spacing all lines of display uniformly, without giving consideration to these points, is not alive to the fine points of his craft and does not think of type in display as something to be read with ease and satisfaction.

In the indention of each new paragraph in the reading-matter of a book or newspaper, or the body-matter of an advertisement or circular, we find another application of white

FIG. 2.

space. This small square of white makes a break in the regular outline of the page which arrests attention and makes print appear inviting and easy to read. The effect of white space in this respect may be easily tested by selecting an example containing long paragraphs and one broken up into short paragraphs and comparing their effect. In good advertising, however, it will be hard to find one having long paragraphs, for advertising men, as a rule, have learned the advantage of the short paragraph. Its advantages are likewise acknowledged with respect to news and story writing.

We now come to that part of the discussion of white space which involves the most common conception of its meaning. A line of type the size of that shown in Fig. 1 placed alone on a page the size of this would not provide the greatest possible amount of strength for it. Space would be wasted and the line would appear "lost." The proportions would be better if the line were set in larger type or if the line as set were printed on a smaller page. It might be possible to find a point where the relationship of type size and space represented the ultimate in contrast and economy of space, but it would be difficult to decide between several combinations of type and

FIG. 3.

FIG. 4.

seems crowded because of the presence therein of a greater number of capitals and those lower-case letters having ascenders and descenders. In a mass of lower-case there may be a word or so emphasized in capitals. If there is not additional space above the line containing the capitals, that line will appear to crowd the line above. Fig. 2 of Chapter III is an illustration

space that most nearly represented that point. While we would not aver that the relationship in Fig. 1 is a perfect one, it must be admitted that the line has an emphasis far superior to that of Fig. 2, where it is so closely surrounded by the same style of border that the words are fairly smothered. To do its work efficiently, type must have breathing room, and in type-

display that means white space. Manifestly, close proximity of border to type handicaps the clearness and effectiveness of the type, and the effect of the border in Fig. 2 is identical with that afforded by the nearness of other type-matter.

The effect of adjoining displays, as in advertisements of the newspaper page, must be considered while work is being set

FIG. 5.

or a heavy line or group of lines, or overheavy rules, in another space may so dominate and attract as to confuse the reader. Furthermore, one space should not give the appearance of running into another. If advertisers are to get the advantages of what they pay for, care should be taken to preserve unity in their matter and to see that there is a distinct separation from the space belonging to others. Here again the advantages of white space are patent, for with an ample margin of white space between type and borders, advertisements will not only

FIG. 7.

stand out the more prominently as individuals, but they will not give the appearance of running together, and the reader will not so likely be confused in the reading of one by the obstreperousness of another.

In most of the advertisements appearing in the newspapers and magazines there is noticeable a disregard of the advantages of white space. The idea seems to have been to see in what large sizes of type they could be set or how much matter could be squeezed into the space. The spaces are too often com-

pletely filled — maybe there will be a pica space between the type and border, perhaps only a nonpareil — and the effect of congestion makes reading difficult besides giving an unattractive appearance. Reading-matter ordinarily appears part way around all newspaper advertisements. The reading-matter runs flush to the column-rule, which in turn is flush to the

FIG. 6.

border of the advertisement. If the type in the advertisement is set close to the border, the reading-matter of the newspaper and the type of the advertisement virtually run into each other. If a liberal amount of white space appears between the type and border of the advertisement, the type of the advertisement will stand out more prominently and the chances for confusion will be greatly reduced. It will be emphasized in the same manner as the line is emphasized in Fig. 1 and not reduced to a nonentity as the line is in Fig. 2.

FIG. 8.

We show on the preceding page a group of advertisements, all of which are crowded (Fig. 3), and another group in which there is one having an ample amount of white space between type and border (Fig. 4). A comparison of the two examples should prove that the advertiser who objects to paying for some white space is in reality cheating himself, for it is plain that the central advertisement in Fig. 3 stands out much more than any one in Fig. 4, even though it is in competition with other advertisements having stronger display.

While experience has shown that the most pleasing distribution of the white space around our advertisements is obtained by placing approximately an equal amount at top, bottom and sides, nevertheless what is perhaps the most striking and effective distribution is obtained by massing the white space in one or two places. Preferably it should be massed where it will provide the greatest contrast to the type, which is at the left side and perhaps at the top, for it is there that the reader starts to read. Such a distribution adds interest, and variety from the humdrum, and the advertisements so handled fairly "pop" out of the page and force one's attention to them. Figs. 5 and 6 provide a comparison of white space equally distributed in the conventional, uniform manner and massed in two places in accordance with the idea expressed above.

Confusion as to the limits of display is not confined to different advertisements on the newspaper page alone, for it is often found between the different parts of an advertisement, or some other displayed form. If the grouping of related lines increases clarity, as indicated in Chapter 1, the grouping of unrelated lines and too great separation of related lines must necessarily tend toward confusion.
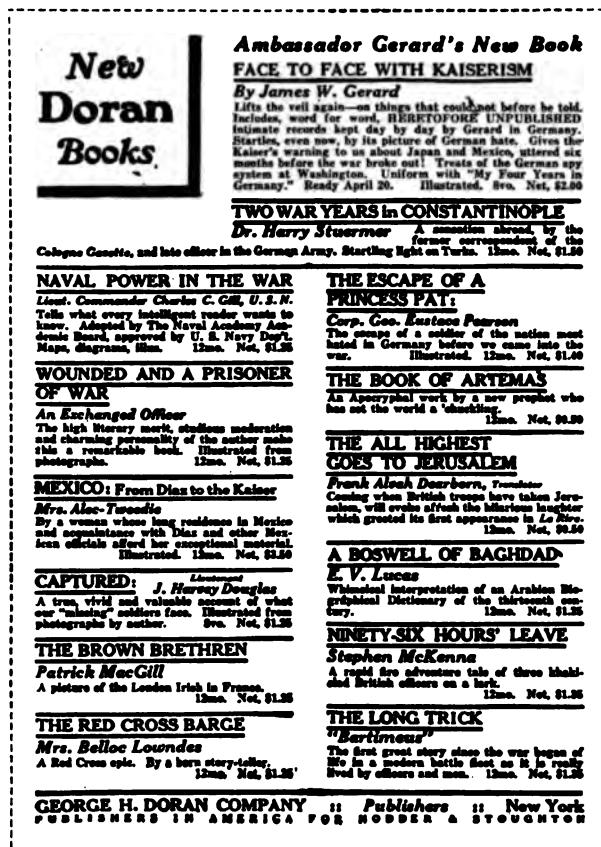
the parts to be separated while white space must "spread" them apart. In spite of the seeming advantage of rules over white space for separation, owing to the saving of space, there are disadvantages which far outweigh the advantages. If the rules are light and set close to the type, as they must be if any claims for saving space are to be advanced, they will not be very noticeable. We have often seen instances of this sort where the rules were so inconspicuous by reason of their lightness and close proximity to the type that they did not effectually accomplish their purpose, and as a reader we had to guard closely lest we passed over the rules into an adjoining display. When we have to be on our guard, naturally we can not be giving the close attention to our reading that is necessary for clear comprehension. On the other hand, if the rules are heavy enough to be quite conspicuous they will, of course, function in separation, but then they may easily be the most prominent thing in the composition and, as a consequence, take away from the prominence and handicap the effectiveness of the type adjacent as in the case of borders. The conclusion must be that white space offers the safer as well as more natural expedient for separation between parts of display, for instead

FIG. 9.

FIG. 10.

FIG. 11.

It is not only by the use of large and bold types that we obtain

EMPHASIS

Smaller and less bold types, set off by white space, are often more powerful in arresting the reader's attention.

While the natural division between parts of a single advertisement is white space, it seems that rules are the most popular. This is perhaps explained by the fact that typographic work is generally overcrowded and the rules will apparently do the work in less space. Figuratively speaking, the rules "cut" apart

of detracting from the strength of the parts separated it rather emphasizes them through contrast.

In Figs. 7 and 8 we have simple illustrations to demonstrate the truth of the statements made above. It will be seen that the heavy rule in Fig. 7 completely separates the two parts

of the form, but by its greater tonal strength, that is, its greater blackness, it dominates the composition and forces the type to the background. In Fig. 8 the rule has been removed, leaving blank or white space where the rule appears in Fig. 7. It can be plainly seen that the parts are adequately separated, yet, as is proper, they constitute the strongest parts of the composition. Fig. 9 is a concrete example of the folly of using heavy rules. The rules for underscoring nullify the effect of the rules used as cut-offs. One can easily see that with all rules taken out emphasis would be much better, the effect of the

not be said that the line in Fig. 10 is more prominent or more readily seen and read at the usual reading distance than the line in Fig. 11. Neither line is large enough for poster work and hence must be considered as being read at the proper reading distance for newspapers, magazines, circulars, etc.

If, as we have just seen, surrounding white space adds emphasis to a word sufficient to make a size smaller of type more quickly seen at the focal distance at which the matter is to be read, why should we not employ the emphasis of white rather than the emphasis of black, gain a little force, save a

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A remarkable degree of economy is an outstanding result of the Hupmobile's eleven-year development of the four-cylinder principle.

Even *owners* of The Comfort Car are often surprised at the miles-per-gallon they get from gasoline and oil, the miles-per-set on tires.

Economy has gone hand in hand with dependability and uncommon performance in giving the Hupmobile the reputation of being an extraordinary motor car.

FIG. 12.

The pictures you are planning to send to that Soldier of yours—they must soon be on the way if you would make sure that he has them to gladden his heart on Christmas morning.

There's a photographer in your town.

Eastman Kodak Co., Rochester, N. Y.

FIG. 13.

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whole would be less confusing, and that the headings, with the added white space, would fulfil every requirement for separation.

There is still a further and decidedly important advantage afforded by the use of white space in display. Unless we resort to a black and white contrast, that is, employ bold-face type for the lines which it is desirable should stand out against the gray background formed by the subordinate matter set in light-face type, it is necessary to set off with white space the lines to be emphasized from other matter. Any display-line, however, black or light, is more effective against a white background.

Emphasis must not be considered as being secured only by large and bold types. Compositors who work on that assumption are ignorant or forgetful of the true force which gives emphasis, and that force is contrast. White space, moreover, is one of the most effective means of obtaining contrast, and the more white space, up to a certain point of course, the greater the contrast. To prove this we must demonstrate that one display-line will have the same prominence as a larger one if the former is separated from the subordinate matter by white space and the latter is crowded closely thereby. Figs. 10 and 11 provide a comparison which should establish that fact. While in Fig. 10 the emphatic line may be read at a greater distance than the displayed line in Fig. 11, it can

little space perhaps, and, incidentally, give the type freer play in order to make the artistic effect more pleasing to the eye?

Fig. 12 is reduced from the page of one of our national magazines, on which the type was 48-point. No border appeared around it, the measure of the advertisement being the same as the reading pages. Can it be said that this advertisement is more effective than that shown in Fig. 13? Certainly it was not as legible at ordinary reading distance or as inviting to look at.

Thinking that printing prices are high, and in an effort to get the most for his money, the purchaser of white space, whether it be by the inch or agate line in magazines and newspapers, or by the ream for circulars and broadsides, far too often covers his space with the greatest possible amount of matter. Overcrowding in display is quite likely to turn readers away from, or cause them to overlook, matter which might otherwise be of interest. It can scarcely be said that overcrowding in typography effects an absolute demolition of our structures, for, however crowded, our displays may be read, even though some effort must be spent in the operation. Nevertheless, crowding brings display to a low level where it stands a much greater chance of being overlooked and of being turned away from, and where its efficiency in interpretation is greatly reduced.

SUCCESS

HE has achieved success who has lived well, laughed often, and loved much; who has gained the respect of intelligent men and the love of little children; who has filled his niche and accomplished his task; who has left the world better than he found it, whether by an improved poppy, a perfect poem, or a rescued soul; who has never lacked appreciation of earth's beauty or failed to express it; who has always looked for the best in others and given the best he had; whose life was an inspiration; whose memory a benediction."

—*Selected.*

V. TYPE STYLES IN DISPLAY

WRITING for the opening-page editorial for an issue of his house-organ, one of the successful advertising men of the Pacific Coast, who operates a printing-plant mainly to give expression to his advertising ideas, voices his disgust with the term "artistic printing" by plainly stating that he hates it. In the third paragraph of that initial item this editor goes on to say "There is no such thing as artistic printing. . . There is good printing and bad printing." He is not the first to advance that sort of argument; it has been the pet line of scores of advertising men, many of whom insist also that negative suggestions should not be made, yet some of the most successful advertising has been based on negative assertions.

The editor of another house-organ comes out with a sarcastic article entitled "lookherean'lookthere"— yes, we quote the heading just as it appeared, sans capital letters at the beginning of important words; sans "d" in word "and"; sans space between words. This article provides the interesting information that whenever printing-trade journals essay to suggest an improved handling of some design alongside the original "the last state is usually a dang sight worse than the first, depending, of course, on the purpose for which the printed advertisement was employed." He glorifies the incorrect first settings in this fashion: "It is true that the original specimens are often crude, coarse, bold and eminently unladylike, but they arrest attention and so accomplish the first and most difficult task of printed publicity." To accept this man's theory is to agree that people are not attracted by the pleasing and the beautiful. Faugh! Forbid that intelligent Americans such as read our magazines and newspapers should be so depraved.

In other words, we are to believe the style of the patent-medicine faker and the blusterer is preferable to that of the refined salesman who employs dignified manners in presentation and relies on suasion rather than force and noise to effect sales.

Going on in his tirade, this advertising man asserts that "Type should be made to ballyho the business of the advertiser, and not to express the hollow-chested personality of some type-sticking artist. And no man, or medium, living or dead, is a final authority on the proper uses of type." We are glad he included this last sentence, for it justifies us in not taking his statements seriously.

We may pass over the assertions of the first-quoted editor. His remarks were largely governed by his point of view; and he employed them to good effect, as the term "artistic printing" has been used forever and for aye regardless of whether or not the article merited the appellation. The term, it is true, has been abused, but that is no argument that it may not be true, nor that it is a disadvantage for printing to be "artistic." That writer is interested primarily in printing and advertising in so far as it succeeds in selling merchandise. From that standpoint, of course, printing is not good if it does not sell the goods. His conception involves proper approach and appeal in an advertising sense as well as the mere physical appearance of printing. We know on good authority that the printing done in the plant of which this man is head is good printing from his point of view; and we know, too, that it is for the most part *artistic* printing, in that it is in conformity with established fundamentals of art, whether he realizes the fact or not.

The second house-organ editor, however, clothes his assertions with blatant typographic presentation, harmonious in every sense with his type of writing. The typographic treatment given the inside pages of his house-organ, a suggestion as to the nature of which is provided by the treatment accorded the heading quoted in a preceding paragraph, indicates that this editor attaches prime importance to the features of novelty, oddity and boldness. He asserts such things are essential to gain attention, yet the cover of his organ, the first view a recipient has of it, is quite conservative. On the other hand, the covers of the Western editor's house-organ are always of such nature as to attract attention and suggest interest, scoring high in novelty and effectiveness, yet the inside pages of this house-organ are pleasing and legible, and "artistic."

It is essential that anything to be right must be consistent.

For the second editor to assume, as he does, that those who have preached the doctrine of good printing believe that type should be "all nicely toned down, and turned in, and squared up, and white spaced, and reduced to a perfectly proper nonentity," as he states, is a mistake; and it indicates a lack of attention on his part to the activities of the trade journals. Naturally, type-display which is "crude, coarse, bold and unladylike" will claim a fleeting glance — if that is all the term "attention" implies — but it must leave a sour taste. If that editor is right, and the grotesque has such great value — we assume the typographic treatment of his house-organ is an expression of his ideas — why in the name of common sense don't people wear ugly clothes, live in ugly houses and sit in ugly chairs? Why do they pay attention to the "lines" of an automobile, the cut of a suit and the style of a gown? People demand the pleasing, the beautiful, the "artistic," because they can not live in happiness with ugly things around them. It is, therefore, an affront to a reader's intelligence and his sense of the fitness of things to consider that he is attracted more strongly by the bizarre and ugly than by the pleasing and beautiful — the "artistic." How, then, can an advertising man in effect claim that beauty in type display is of no importance? Thank fortune, all of them do not. Thank fortune, too, that proof is to be found on every hand that attraction,

as well as interpretation, may be best served by type-display which is pleasing and inviting to the eye; and that printing, while being pleasing, may also be forceful and characterful.

Printing *may* be artistic — but we should not take a narrow-minded view of the meaning of the term — and it *must* be more. Beautiful, that is, artistic, printing does not imply weakness, daintiness, lack of character, or any of those things. The boldest of type treatments may be beautiful in its consistency of style and concordance with the fundamentals of design. Furthermore, beautiful printing does not imply patting and squeezing type into arbitrary shapes. In the Standard Dictionary we find the term "artistic" defined as follows: "(1) Of or pertaining to art or artists. (2) Characterized by the appearance or effect of art; *conformable to the principles of art; correctly and tastefully executed; appealing to the esthetic nature.*" Surely, on that basis, printing may be artistic. Who will deny that it can be "correctly and tastefully executed" or that it may be made to appeal to the esthetic nature? Furthermore, it may be conformable to the principles of art and design, from which standpoints type-display will be treated in its proper place.

The remarks just concluded should be considered parenthetical. They are, in reality, out of place at this juncture in so far as the logical and orderly study of display is concerned. They are incorporated thus early for a definite purpose, however, and that purpose is to show at the outset that those seeking more light in display will have occasion to meet and discard many false theories.

Display is not based on any one man's taste, nor is its correctness to be gaged by personal likes and dislikes. Despite that, and though based on reliable laws, display represents a serious, complex problem, even when considered only in relation to its primary function, the interpretation of ideas — that is, making words in print clear and easily comprehensible. When one adds the requirements for beautiful effects necessary to

Though several devices of display, if utilized, will aid in the attainment of unity in a design, and thereby cause it to appear individual, and to hold together, none is so certain as the practice of using but one type-face in a design. The restriction to a single font, however, is not so close at that, when one considers that the single font may embrace both capitals and lower-case of the roman, as well as capitals and lower-case of the italic. These variations are afforded in a number of thoroughly satisfactory series or families. Thus, we have four changes, and we have not taken into consideration at all the variations afforded by the different sizes of a complete series. Size, moreover, can scarcely be said to afford a variety of style, though capitals and lower-case characters are sufficiently distinct to encourage some differences of opinion as to their proper association in display. In Fig. 1 we find that with one common roman face and its companion italic, which two must be considered one general style, seven noticeable changes can be secured. This example, remember, is not claimed to be a model of display, being given merely to demonstrate the possibilities for variation in a single series of type. There are, as a matter of fact, too many changes for so few words; the form, in fact, is overdisplayed — a serious fault. However, it is plain that there is greater unity in Fig. 1, overdone as it is, than in Fig. 2 where the changes are not merely to different forms of the same style but to different styles. Fig. 3 in contrast with Fig. 2 illustrates how greater unity and better emphasis are obtained by the employment of several forms of a single pleasing and legible roman face.

It is difficult to understand the purpose of such work as Fig. 2; it represents a type of display without any basis in reason. The compositor could not consider he was unfolding the sense of the copy, the appearance being such as to indicate that he was endeavoring to provide a catalogue of the office's type equipment, in which effort he succeeded admirably.

TO UTILIZE
TOO MANY TYPE-FACES
Frequently Means Failure
to employ
Any One of Them
with
SUCCESS

FIG. 1.

FIG. 2.

FIG. 3.

attract attention, the problem requires even more care and thought. The display compositor will do well, therefore, not to increase his task by attempting to handle several styles of type together while he is endeavoring to give the design unity and a style of its own. To employ several styles is to multiply the difficulties which beset the way to effective display.

Display, when brought down to such a level, loses its value; it becomes mongrel. In this connection a homely example seems apropos: A trained eye is not necessary to distinguish between the thoroughbred animal, true to type in every detail, and the mongrel, a cross between two or more breeds. A thoroughbred is always provocative of admiration, and, in his

distinctiveness and trueness to type, delights the eye owing to the natural appeal of harmony and form. The slim and graceful thoroughbred greyhound, while by no means the most beautiful of God's creatures, has a beauty in his consistency, his harmony, particularly pleasing to those who admire his peculiar proportions, as has also the squat, bulky and broad bulldog. But what is the result when these dogs are crossed? A mongrel. In the crossing of animals every feature is altered, and the new type is not as bad looking as if the head remained bulldog and the body greyhound.

In like manner, printing may be of the mongrel variety, or it may be thoroughbred. It is made mongrel in one way by the mixture

together his lines of various sizes, and selecting his words and phrases for emphasis and subordination — giving due consideration all the while to balance, proportion, white space, etc.— he does not have to make readjustments to compensate for difficulties arising from changes in style of letters.

While advocating the advantages of one face for each design as a general rule, which are manifest, it would be absurd to insist on such practice in every instance. Occasions will arise where the contrasts provided by one series of type, although giving noticeable distinctions, are not strong enough. Variation in size, too, may be employed until it loses its effect. Type display must not be permitted to be monoto-

Types

TYPES to they that be of the Craft are as things that be Alive. He is an ill Worker that handleth them not gently and with Reverence. In them is the power of Thought contained, and all that cometh therefrom.

Mirrour of Pryntyng

FIG. 4.

Types •

TYPES to they that be of the Craft are as things that be Alive. He is an ill Worker that handleth them not gently and with Reverence. In them is the power of Thought contained, and all that cometh therefrom.

MIRROUR OF PRYNTYNG

FIG. 5.

Types

TYPES to they that be of the Craft are as things that be Alive. He is an ill Worker that handleth them not gently and with Reverence. In them is the power of Thought contained, and all that cometh therefrom.

Mirrour of Pryntyng

FIG. 6.

Types

TYPES to they that be of the Craft are as things that be Alive. He is an ill Worker that handleth them not gently and with Reverence. In them is the power of Thought contained, and all that cometh therefrom.

Mirrour of Pryntyng

FIG. 7.

of various type-faces of various shapes and tones and characteristics. The mongrel type-design, however, is worse than the mongrel dog, for there is not that slight inclination to one or the other in all features. The differences are not modified. Figuratively speaking, the head remains bulldog and the body greyhound. Type-design is thoroughbred in its consistency when only one style of type is used throughout.

nous and uninteresting. While there are many occasions where all the interest of appearance necessary may be secured by the employment of a single series, the nature of the copy, and the surroundings, often make it desirable to resort to change.

Unity, a very essential element of beauty, as stated before, is the result of consistency in the character of the parts, and the orderly adjustment of

A single composition should first of all convey the idea that the various groups, or lines, are parts of one whole which relates to one subject. In later chapters, special attention will be given to the division, or punctuation, of copy by means of display — the breaking up for distinctions and emphasis — but even those considerations must be considered as secondary to, or within, the principle of unity. To adjust words in type so as to indicate their proper relation, to divide and enlarge them in order to develop their meaning without destroying cohesion is, we repeat, a delicate matter, worthy of the display compositor's most serious thought.

Obviously, a design that is set in one series of type will be consistent in style. The compositor has no occasion to worry whether one line is going to appear well beside its neighbors when the design is confined to a single style of type. With one style only, type harmony is obviously certain and one of the main difficulties of the compositor is removed. He can then give his undivided attention to the other devices of display. Under such conditions, he is given a better foundation for building up the structure of his display, so that, when fitting

all the parts to each other and to the whole. In its most literal sense, unity requires uniformity in type styles throughout a design. Harmony, however, does not depend upon the restriction of type to one style; and it is not impossible to combine two styles in a design with good results.

Doubtless one of the most pleasing examples of harmony of contrast is found in the combination of Caslon Text or Priory Text and the old-style Caslon roman face (Fig. 4). Such a combination often affords an effect of richness which is difficult to surpass. The text, or black letter, in contrast, emphasizes the simplicity of the roman, while the roman, in turn, and by comparison, accentuates the beauty and dignity of the text. One thing should be kept in mind, however, when employing such combinations: only a little of the decorative text should be used. Too great use causes it to appear common and overcomes the effect of contrast afforded in the greatest degree by the use of a little, thereby defeating the entire object of its employment. Hal Marchbanks, for example, will employ an occasional line in Caslon Text for the purpose of lending "color" to brighten work otherwise set in Caslon Old Style, or

for emphasis, but the text is invariably used with restraint. The text letter is employed for relatively large display-lines, in which situation its variation from the roman is pleasing and in harmony. The use of an occasional line of text, as indicated, is all the ornamentation found in much of Mr. Marchbanks' work.

If we substitute Old Style Antique, or some similar style, of which the excellent Bookman is an example, for the Caslon, we have also an agreeable effect, which, though a trifle heavy, can be advantageously employed where a medieval effect is desirable. With dark-colored papers, where Caslon would prove too light, this combination is excellent (Fig. 5).

Exceptional contrast, the strongest possible emphasis to be provided by difference of tone without disregard of harmony, occurs when either Post or Blanchard is employed with an old-style roman letter (Fig. 6). A bond between these quite different styles is evidenced in the rugged individuality of the letters in each of these fonts. An old style antique and roman old style join in forming a more pleasing combination, however, while affording a less violent contrast. Employed together, the antique for headings and the roman for body-matter, these faces result in a pleasing page (Fig. 7).

There are a number of combinations of different type styles, quite unlike one another, which work together admirably, each often serving to accentuate or emphasize the characteristics of the other, without suffering in the least in the suppression of its own charm. Likewise, there are faces consistent in so far as characteristics of design are concerned, but which are different in so far as their tone (blackness or lightness of color) is concerned. The family relationship brings such bold and light face types into harmony. Notable examples of this sort are found in the Cheltenham and Caslon families (Figs. 8 and 9), which are legible, pleasing and worthy of the great popularity which they enjoy.

The style of the design and the nature of the work here provide ideal conditions for the employment of text, or blackletter, with old style roman.

certain colors work in unison for a harmonious result in one design and fairly scream at each other in a different one. Some men, too, seem to have the ability to employ type-faces of an antagonistic nature together with good effect, but, more often than otherwise, success in such practice is a matter of sheer luck. We do not see their failures in following the same practice. Therefore, it is the part of wisdom for the compositor to avoid taking chances. He can do that by employing the single series in the many instances where success may be attained by such procedure, and, otherwise, by adhering to recommended combinations. The least he can do in any event is to know why he makes a change, and to be assured that such change is necessary.

Inversely, it seems pertinent at this point to set down certain general rules for avoiding bad combinations. Condensed and extended letters can so seldom be employed successfully with regularly proportioned letters, even of the same face, that it might well be made a rule never to use condensed with regular, extended with regular, or, more important still, condensed with extended. It is advisable, also, to avoid the use of the modern and old style types of roman letters in the same design.

Letters of a fanciful nature, such as are generally characterized by curves, curlicues, distortions, etc., are not necessary in the modern composing-room. Such characters have nothing in common with the essentially plain and legible styles that must be employed for text-matter; and such styles, obviously, would not prove acceptable as body-letter. We have, however, frequently seen fancy, decorative styles of the sort in question successfully used in a job of few lines (Fig. 10); but the success was due to the fact that no other style was used with them and because there was little matter for the reader to comprehend. Trouble is bound to arise when such fancy styles are associated with others, especially of their own kind.

Type-faces should not be selected, as is too often the case, because they are unusual, novel and distinctive. To secure those qualities something of legibility and considerable of dignity must be sacrificed, as the most legible type-faces, plain romans, are old faces, permitting of little modification without an undue sacrifice in other and more important features. It is a striking fact, too, that most of the fancy styles enjoy a brief meteoric career as novelties and then lie dust-covered in the cases while something else attains ascendancy for the time. Caslon, however, goes on forever.

When one has assured himself that two type-faces may be associated agreeably, he must remember that the introduction of a third increases his opportunities for going astray, for the third

Space will not permit of our listing at this time every pleasing combination of types. Many are possible, especially among the later products of the founders. While a guide to the proper association of types based on sound principles is provided to an extent in the fundamentals of design, which will be discussed later, but which would be out of place at this point, it is difficult, if not out of the question, to lay down hard and fast rules governing such association. The conditions of their use have an effect, by which we mean that a combination can be pleasing in one instance and not in another, just as

Cheltenham Oldstyle

Cheltenham Wide

Cheltenham Italic

Cheltenham Bold

Its Italic

Bold Extended

Bold Condensed

Its Italic

Extra Condensed

Bold Outline

FIG. 8.
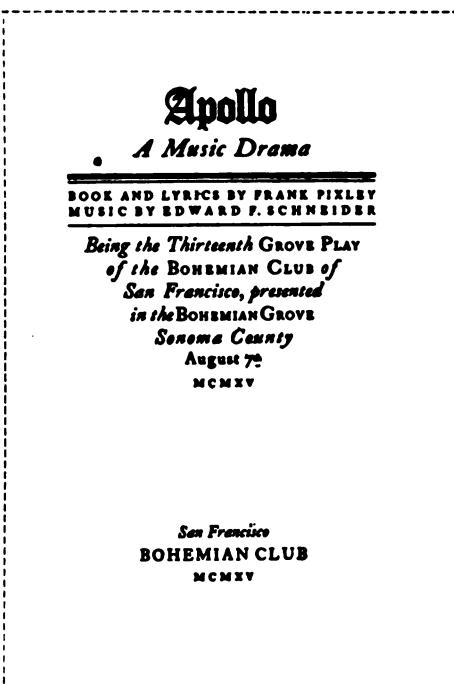
Caslon Old Style

Its Italic

New Caslon

Its Italic

Condensed Caslon

Caslon Bold

𝕮𝖆𝖘𝖑𝖔𝖓 𝕿𝖊𝖝𝖙

FIG. 9.

must harmonize with the other two. A fourth, it is plain, must have remarkable fitness if it is to harmonize with the other three. One must weigh carefully any reasons for the employment of a third or fourth style before taking the chances which follow its use. More than two styles in a design are not necessary in one out of a thousand jobs.

Type-faces may be likened to tools, and, obviously, one may become more adept in the use of few tools than with many. Since it requires much practice to develop facility in the use of a tool, it is a question how many type-faces one may become adept with. Each distinct class, if not every individual style, requires a different sort of handling for the maximum effectiveness. Naturally, the more one works with a given style the more opportunities he has for finding out what such requirements are. Surely, too, it is better to be master of work in Caslon, for instance, than to attempt to do work in many styles and varieties and be ordinary. Further, it is better to be able to produce variety of effect with one style than to blindly follow an unoriginal style in different forms.

Read this page carefully! In it Everett R. Currier, an authority on type-use, explains the possibilities and advantages afforded by the greatest roman of them all, Caslon.

The best display composition done today comes from plants employing but few styles of type.

The practice of employing few type-faces may be, has been, and is, applied as a principle to the entire product of a concern as well as to individual designs. It is interesting to note in this connection that there are plants, even in this day of multiplicity of good letter styles, which have adopted as a standard some distinct style of type which they use almost to the exclusion of others. These plants undertake the best of high-grade book and general commercial and advertising typography and do it justice. Often the use of such standardized types, combined with individuality of treatment, has resulted in a house style having some of the aspects of a trademark. One of the most noted printers of the past century, William Morris, employed but two styles, Golden and Troy, in his Kelmscott Press.

If the number of faces in use is to be restricted, provision must be made for a proper range of size and quantity so that the one series, or two, will meet all requirements. This adequacy of supply has its effect from an economic standpoint, too, for it obviates the setting of try lines and the needless setting and distribution of lines which do not fit — or which it is found will not harmonize with the general scheme.

Attention is now due to the appropriateness of type to the character of the work. None will deny that type can suggest — that an atmosphere may be imparted to the message in print by the character of the

Fig. 10.

dress. Type can suggest not merely by the words it conveys, but by the appearance of the type and of its surroundings and arrangement. As an example, a bold type-face might be selected properly for the advertisement of a steam tractor, but it would not be so good for the advertisement of a milliner or a dealer in diamonds and pearls. Cleanliness has been admirably suggested in soap advertising display by an open treatment in design and illustration in combination with a clean-cut style of type. While recognizing all these features, it must be acknowledged that such analogies are largely superficial, and that their value has been to a great extent overestimated. Modern printing has rather outgrown that idea, for, in reality, no kind of business *demands* a certain kind of type. With a good type-face of medium tone, such as Caslon, for example, printing for all kinds of business may be handled. Marchbanks or Taylor & Taylor would set the letter-heads for both milliner and blacksmith in Caslon and produce a satisfactory design for both, suggesting each business motif by the size of type and by the style of arrangement. Interesting thoughts in this connection are found in the above page from *Printology*.

Type, moreover, should be chosen rather to suit the reader than the object advertised.

The conclusion must be that it is not necessary to have at one's disposal many styles of type in order to give appropriate treatment to the work of every customer. Legible type appeals to all. Therefore, when a compositor is required to convey certain impressions—straightforward declaration, elegance, dignity, astounding importance, etc.— as the copy may suggest, it is better for him to accomplish his object by bringing to his aid all the devices of display rather than by the selection of types. It can not be denied that the faces play a part, but that part is to *present* legibly and pleasingly, through harmony and unity, rather than to suggest any particular line of business, object or quality by the type used.

The time has passed when it was good business for the printer to advertise the possession of a "hundred styles of type." To do that now would proclaim possession of many which are worth little, and insufficient acquaintance with any of them to accomplish worth-while display. What few type-faces should comprise the printer's equipment, however, is difficult to answer. In selecting any reasonable list some good styles must be left out. However, the selection should not be based on personal preference so much as with a view that the type-faces chosen shall be such as will look well, wear well and permit of constant use.

Using THE AUTOMOBILE
to cut the family's
transportation costs

IN April 1914 this Company sold a used car "as is" for $700. The buyer used it three full seasons and then sold it for $350. Within that time it covered 17,643 miles.

FOR the distance traveled the owner's total operating expense including gasolene, oil, tires, insurance, incidentals and one overhauling bill amounted to $1500. His depreciation, as indicated above, was $350, and the interest on his money at 6% for three years was $126—a total of $1976 or at the rate of 11.2 cents per mile.

THIS car was used between the owner's city home and his country home—a distance of 110 miles. Its capacity was five passengers and in addition it carried household goods of all kinds, food, live stock, flowers, plants, seeds, farm implements, paint, chemicals and personal luggage. All told the shipping costs on its annual load of merchandise would have run into the hundreds of dollars.

EACH trip, one way, on a passenger mile basis cost $2.46. By the railroad it cost $2.70, not to mention the cost of getting to and from the station at each end, a total distance of five miles the round trip. The total saving effected by this car each five-passenger trip was $1.20 for passengers alone—but that was the least of its profits.

IT changed a dirty, tedious, laborious trip into a healthful recreation. It eliminated changes of stations and of cars. It saved an hour's time each way from house to house.

IT prevented the abandonment of these health-giving country week-ends—whose benefit the fatigue of the railroad journey had largely nullified—and added to their vitalizing power.

IT insured immediate delivery of luggage and express matter—and guaranteed both against wear and tear en route.

IT made the owner a happier, healthier, wealthier and much more useful man.

Used Car Department
PACKARD MOTOR CAR COMPANY OF NEW YORK
Broadway at Sixty-first Street, New York

Telephone, *Columbus* 8900

VI. CAPITALS, LOWER-CASE AND ITALIC

ET it be said in beginning that it is not the intention of the writer to deal with the subject of this chapter from the standpoint of the author or the proofreader. In body-matter certain words, of course, must be capitalized, and others are properly set in italics, but consideration of the uses of the several letter forms in those respects properly comes under the head of proofreading and correct writing. The author is concerned only with type-display for attraction and interpretation, and his remarks on the use of capitals, lower-case and italic will be governed entirely by the consideration of their employment for emphasis in display.

As the Roman Forum lies under the level of the streets of the modern city of Rome today, so the derivation or the original purpose of our common roman letters may be said to lie underneath the strata of our present every-day use. Just as soon as we begin to study the subjects of capitals, lower-case and italic we discover that many of their former uses have been abandoned. For example, Aldus, who invented the italic type in 1501, used that style as a text letter for a number of years. A book printed from italic types would not meet with the approval of present-day readers, and for obvious reasons. A recitation of discarded usages would cause this work to appear of a historical nature, whereas it is the author's desire to treat of types only in their relation to expression in display.

In delving into the subject of type use we are also likely to discover a great many dogmatic opinions and traditional practices of intermediate invention which have been in vogue many years and are therefore deeply rooted. Some of these practices have bases in reason while others, unfortunately, have not. Those opinions and practices which prove productive of good results in composition should by all means be retained, and we should be thankful that their roots are already deep, to better assure a continuance of their beneficial influences. On the other hand, if we allow our reverence for the antiquity of some of these expedients, or the importance which others attach to them, to influence us unduly we handicap ourselves by failure to adopt modern ideas which are more desirable.

To take one or the other of extreme positions — religious adherence to traditional practices which have no basis in reason, or disregard of the good that long practice has demonstrated — is to limit our opportunity for maximum success in the field of type-display. Just because something has been practiced in the past does not prove that it is right for all time; and the fact that something is old does not necessarily mean that it is out of order and must be made over. Indeed, the basis of what is really good printing today remains quite firmly fixed upon the lines laid down by the "Old Masters." Where conditions have changed we have abundant right to depart from the conclusions of our early and honored craftsmen, but where centuries of use have proved the value of certain practices we should not allow ourselves to become iconoclasts.

The capital letter is a letter of formal shape, having a simplicity and dignity which made it well suited to its initial use for inscriptions cut in stone upon the walls and arches of ancient Roman cities. This is one traditional practice which has not as yet been improved upon; roman capitals are all but universally employed for the same purpose today, and, on classic structures at least, anything else would appear out of place. Likewise, nothing better

WASHINGTON'S
FAREWELL ADDRESS·
TO THE PEOPLE OF THE
UNITED STATES

NEW YORK
THE MARCHBANKS PRESS
1919

Fig. 1.

has been found for titles and headings, as well as formal print-ing generally. What other form of letter could be used with satisfaction for the title-page reproduced as Fig. 1?

Because of the frequent repetition of vertical stems and the strict maintenance of parallel lines in a large title the roman capital is admirably suited to the rectangular pages of a book, just as in the initial use it was well suited to architectural

GOOD PRINTING

THE REFINEMENT OF GOOD PRINTING IS APPARENT IN THE PRODUCT OF THE WORLD PRINTING COMPANY·THE AR· TISTIC TOUCH IS DOMINANT IN THE HARMONY OF EFFECT PRODUCED·CORRECTNESS OF STYLE IN ALL ENGRAVED & PRINTED WORK IS MANIFEST· EACH ORDER · WHETHER AN ENGRAVED ANNOUNCEMENT OR A BULKY CATALOGUE· RE· CEIVES THE SAME INTELLI· GENT ATTENTION FROM OUR EXPERTS · OUR MANY PORT· FOLIOS OF SAMPLES WILL HELP YOU TO MAKE SATISFACTORY SELECTION

WORLD PRINTING COMPANY 325 POLK ST· BELLEVILLE·MICH

FIG. 2.

facades erected by plumb and level. When several lines of capitals are placed close together, however, as in the case of the lines in the body of Fig. 2, the rhythm of repeating stems and the unvarying horizontal parallels have a tendency to carry the eye along without clearly disclosing the words themselves. The effect is pleasing, of course, owing to con-sistency and beauty, but the difficulty experienced in reading makes it inadvisable to employ capitals alone when there is considerable matter.

1 ONE SIZE AND STYLE

2 *OF MANY TYPE-FACES*

3 PROVIDES SEVEN CHANGES

4 With Which One Can Vary

5 *The Appearance of Type-Lines*

6 for the purpose of providing

7 *distinctions to make print clear*

FIG. 3.

Our lower-case (minuscule) is derived from certain of the rounder, clearer styles of penned letters which were later evolved and which were employed in lettering manuscripts immediately previous to the invention of printing. Because of the fact that the individual letters were characterized by features which made them more easily distinguishable from each other than capitals, lower-case characters were accepted gratefully for the very practical reason that their use made reading easier, and they are appreciated for the same reason today. Words as well as letters were made more quickly recognizable, not only because of the greater distinction between the letters, but also because of the long projecting stems, the

TIFFANY & CO.

JEWELRY AND SILVERWARE

THE FINEST MERCHANDISE AND A SERVICE OF EXCEPTIONAL MERIT
✔✔✔
THE TIFFANY BLUE BOOK GIVES PRICES
IT WILL BE SENT UPON REQUEST

FIFTH AVENUE & 37TH STREET NEW YORK
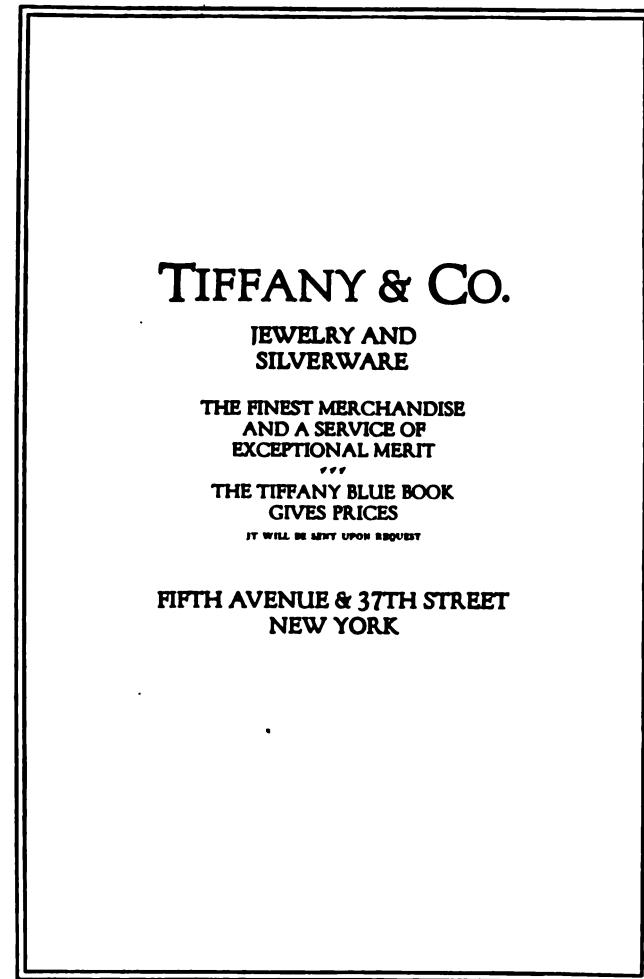
FIG. 4.

ascenders and descenders, of some of them. The frankly varying widths of the various letters likewise assisted recogni-tion, while the distinctive features of the forms f, g, k, t, etc., also had their effect in increasing the individuality of words.

After the majuscule (capital) of the Roman stonecutter had been associated with the minuscule (lower-case) of the penman, the closer-fitting, slanting letter, known as italic, was evolved by Aldus. The primary object in the invention of italic was to conserve space, but this original purpose is not a considera-tion in its use today. Because of its contrast with the upright roman, italic is employed in reading-matter to mark changes or distinctive portions in the text, as well as for some other minor purposes, explanation of which is to be found in office style-books, where it is proper.

Thus we find available for our use capitals, lower-case letters and italic letters of a number of series, bound together by family ties and having sufficient resemblance in their general

characteristics to make their use together pleasing while affording the most desirable means for giving expression through display and emphasis to words in print.

What use, then, shall we make of these three elements of the font? Naturally, if there is no argument against it we may follow precedent. In work of a conservative nature, wherein there is a minimum of display, we may well observe the following suggestions:

1. Capitals alone are used effectively and legibly for headings and titles.

2. Lower-case letters with the first letter of important words in capitals are used for titles and headings.
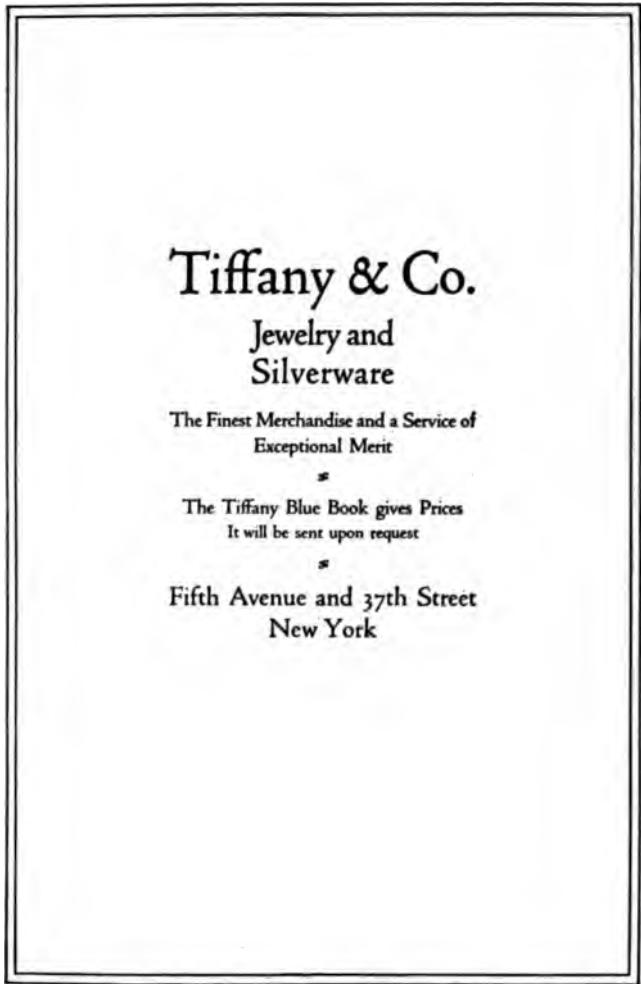
FIG. 5.

3. Small capitals are used in the same manner as lower-case with capitals for titles and headings.

4. Small capitals or full capitals are used for the remainder of a word begun with an initial letter.

5. The capitals of script, black-letter and other ornate styles can seldom if ever be used alone effectively.

6. In the midst of text-matter, lower-case with the first letters of important words capitalized is more emphatic than lower-case alone.

7. In the midst of text-matter set in roman, italic lower-case is considered more emphatic than lower-case, small capitals than italic, and full capitals than small capitals.

No good reason has yet been advanced for disregarding the practices outlined above in conventional typography.

Modern commercial demands and display have found other uses and developed other values in the various forms of letters, however, which have been added to their duties. For display

purposes every roman body-type and quite a number of display-type series provide the compositor with five correlated series of alphabets, as follows: (1) The roman lower-case or small letters; (2) the roman capitals; (3) the small capitals; (4) the italic lower-case; (5) the italic capitals.

These in themselves are in many instances sufficient to give full expression to type in display. For example, as we see
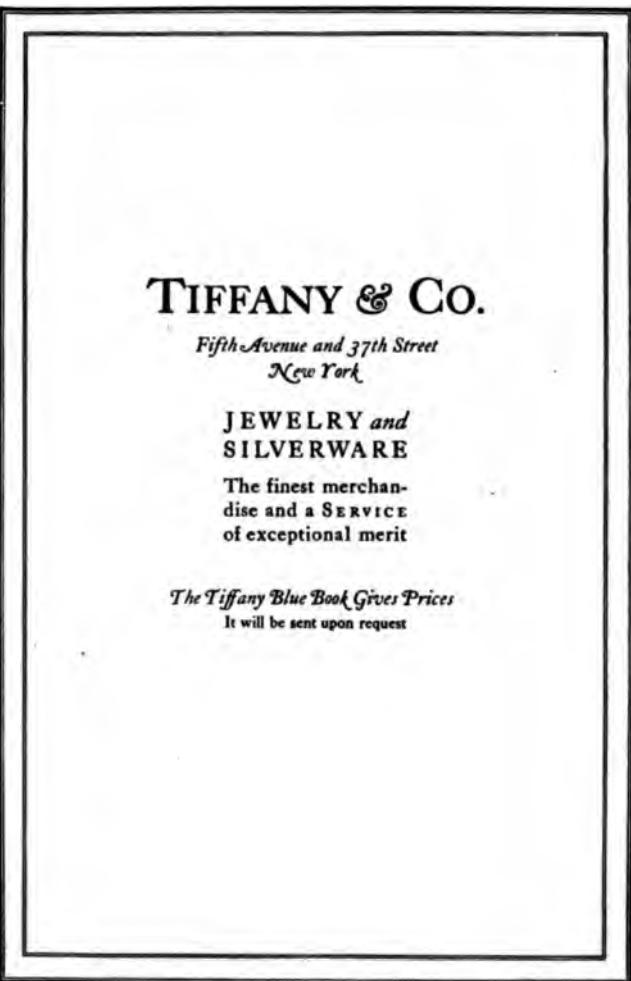
FIG. 6.

capitals, lower-case letters and italic letters, and combinations of these, set in lines as in Fig. 3, it is plain that roman capitals are larger and bolder than italic capitals. It is also apparent that roman lower-case letters are stronger than italic lower-case letters, the former being full and open while the latter are slanting and compressed, or compact. Line 1 of Fig. 3 is
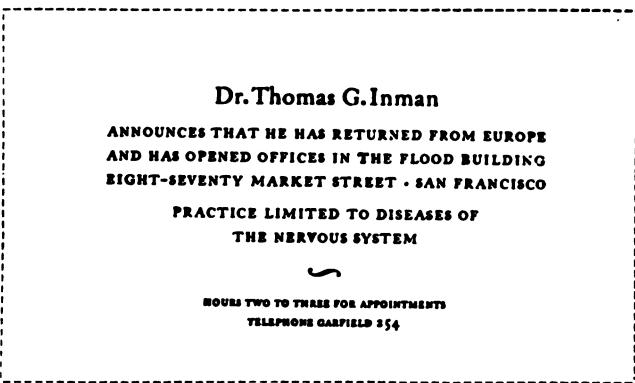
FIG. 7.

obviously stronger typographically than line 2; line 4 is stronger than line 5; and line 6 is stronger than line 7. We have, therefore, amended the conventional progression of emphasis which consisted merely of italic, small capitals and full capitals, to include all practicable variations of the font's characters. This enables us to avoid other type-faces which might not prove harmonious, if indeed they added strength to the display.

FIG. 8.

In modern typography, much of which is of an advertising nature and all of which may be improved through punctuation by means of emphasis, thereby improving expression, we can not hold ourselves to a few general rules in the use of type as we can in text-matter and in conventional display. We must enlist all possible forces if the result of our labor is to interpret properly and attract forcibly and favorably. In display we have the right to make use of any possible typographic effect that will bring out the meaning of the writer more clearly, provided it will at the same time prove an attractive arrangement. Display delights in contrasts such as are shown to be

FIG. 9.

possible by Fig. 3, though that example itself is not claimed to be a specimen of good composition, for, in the first place, seven changes in seven lines is a violation of restraint, a quality which saves display from confusion, and in the second place the great number of slight differences is not restful to the eye.

Coming to the consideration of how capitals, lower-case and italic are to be treated in display for the most pleasing results in composition, we find many differences of opinion. The fact that long association has made them akin, and that when of the same series they have a family resemblance which makes their judicious use together pleasing, while functioning in interpretation, does not mean that they can be mixed indiscriminately without friction. While their use together is often essential to the clearest possible expression of words in print, there are limits beyond which their use together may be harmful rather than helpful.

Furthermore, there are those who insist that lines set in capitals and lines set in lower-case should never be brought together in display. It is true that the consistent use of capitals, as in Fig. 4, produces the most dignified composition

Graduation Exercises

Class of Nineteen Hundred Nineteen

Worcester Boys' Trade School

Higgins Hall
Boys' Trade School Building

Thursday Evening, June 26, 1919

At Eight O'Clock

FIG. 10.

and that the use of lower-case, as in Fig. 5, is the most legible while being consistent and attractive to a high degree, though it is not so appropriate for reasons of derivation and harmony as that of the full capitals. In title-pages and advertisements of few lines where there is plenty of white space there is often very little reason to change the forms of letters, for under such conditions variation in size and the contrast of white space may be depended upon to provide the necessary distinctions. In the greater part of general displaywork, however, difficulty will be experienced in obtaining the proper degree of contrast between lines for adequate emphasis and for clear expression unless we resort to the differences of capitals and lower-case or roman and italic. Those who insist on all capitals or all lower-case are purists who are more concerned with the appearance of the form than how it will function. In order to obtain a very correct and chaste form, compositors who so restrict themselves sacrifice the wider choice of media and the possibilities they afford for the clearer presentation of the matter.

Fig. 6 is probably not as pleasing as either Figs. 4 or 5 and yet it must be conceded that it is more expressive, that the points therein are set forth to the reader's attention in such manner that he can grasp them with greater ease and certainty, because of the separation or punctuation by changes afforded by capitals, lower-case and italic.

It seems that those intelligent compositors whose manner of handling type in display is the result of study from various sources, and who use capitals with sometimes a little lower-case and lower-case with sometimes a few lines of capitals, sacrifice nothing of consequence in an artistic way and maintain a very dignified style of composition. Their work, in addition, has the advantage of the stronger contrasts without shattering the idea of harmony or rather unity, for we must admit that even in book pages, capitals, lower-case and italic have long been used together without great offense.

while the heading of the page remains in lower-case. When the top line of an advertisement must stand in lower-case it is presumption for other lines to stand in capitals of a size even approaching that of the lower-case heading.

Since, as shown in Fig. 3, roman lower-case is stronger typographically than italic lower-case, the former must be considered superior to the latter in display, just as roman capitals are superior to roman lower-case. In Fig. 10 we have a parallel of Fig. 7, with a lower-case italic heading over roman lower-case for display. The same inconsistency as in Fig. 7 is sensed upon looking at this example, while the italic, which is one size larger than the largest roman below, does not appear so large as the difference in body suggests.

The mixture of italic with roman in display ought to follow the same regulations, whatever they are, that we impose on capitals and lower-case. Italic, though accepted as a mark of

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Italic is never selected now as the type for the text of a book, but it may be used with good effect for the preface. Good taste forbids its too frequent employment in its much abused office of distinguishing emphatic words. An excess of italic spots and disfigures the page, confuses the eye, and really destroys the emphasis it was intended to produce. Yet italic can not be put away entirely. There is no other style so well adapted for subheadings, for names of actors or persons in plays, for titles of books, and for special words not emphatic that should be discerned at a glance.

FIG. 11.

Italic type is never selected now for the text-matter of a book, but it may be used with good effect for its preface. Good taste forbids its too frequent employment in its much abused office of distinguishing emphatic words. An excess of the italic spots and disfigures the page, confuses the eye, and really destroys the emphasis it was *intended* to produce. Nevertheless, there is no other style so well adapted for subheadings, for names of actors or persons in plays, for titles of books, and for special words not emphatic that should be discerned at a glance.

FIG. 12.

While we must concede the right to mingle capitals, lower-case and italic, and admit that there are advantages to be derived from such association, certain restrictions are advisable. It is well to avoid subordinating capital lines to lower-case lines. While the name in Fig. 7, set in lower-case, has plenty of contrast and stands out effectively, the thoughtful student of typography will sense in this example an inconsistency which displeases. The lower-case line, topping the lines of dignified capitals, seems out of place, for capitals must be considered as superiors. When the chief line in the display is in lower-case, supporting and subordinate lines as a general rule should also be in lower-case. The exception is when there is some matter in smaller type which is of sufficient importance to be worthy of assuming a contrast with the chief line.

In Fig. 8 we have a two-line title in lower-case at the head of an advertisement while the name of a magazine appears in capitals below. Inasmuch as this example is the advertisement of the magazine named in the line of capitals, that name quite properly is entitled to a position approaching equality with the heading and at the same time makes a contrast with it so that both stand out clearly. A flagrant violation of the principle of the suggested rule is illustrated in Fig. 9, for the line "Sandusky, Ohio, U. S. A." has no right to be capitalized

emphasis with roman, is emphatic only by contrast and not because of any inherent peculiarities of the letter, as some may assume. Fig. 11 and Fig. 12 demonstrate the truth of the above statement by showing that a word in roman in a mass set in italic stands out stronger than a word in italic in a mass of roman. Furthermore, these examples, as well as Fig. 2, demonstrate that the roman is naturally stronger, and that in display it should be to italic what the capital is to lower-case.

Capitals possess a dignity which is not to be found in lower-case letters. They are the aristocrats of our letters, while the lower-case letters may be considered as representative of the masses, just as it was not until their invention and use that learning was brought within the reach of common people. While the lower-case letters are the more useful they are not the natural leaders, and do not grace important posts with the same facility as capitals. With capitals as majors, lower-case letters appear at a decided disadvantage except as attendant letters. It is, inversely, possible to increase the importance of lines in capitals by the proximity of lines in lower-case, and for that reason, if for no other, one class must not be banished from the other, at least in displaywork, where every possible medium of expression is essential if we are to catch the attention and interest and influence the readers of our displays.

Capitals, lower-case and italics of one series, with moderate changes of size, provide more opportunities for display than the average person having to do with advertising realizes. Here, indeed, is evidence that type may talk.

VII. INTERPRETATIVE DISPLAY—A SUMMARY

ISPLAY, as previously stated, has two prime objects — to interpret and to attract. The preceding chapters of this volume have been largely devoted to a consideration of display in its capacity for interpretation — that is, assisting the mere words by forms of arrangement, in effect like an extended system of punctuation, in such manner as to imitate inflection and gesture in oratory. The second object of display — to attract attention — remains largely to be considered. It involves a dressing up of the bare setting of type by ornament and harmonious association of parts in such manner as to make the composition as a whole pleasing to the eye of the reader and therefore effective in drawing attention.

Fortunately, both objects, interpretation and attraction, *may* be attained at the same time and frequently by the same means. This does not mean that success in form and style involves success in interpretation as well, or that a setting made with the sole object of interpretation in view necessarily carries with it an appearance such as will effectively attract the eye. In the design of Fig. 1, appearance seems to have been the dominant consideration, with little thought of clarity of expression, while in Fig. 2 the objective seems to have been interpretation without so much attention to effectiveness of appearance. Neither can be considered *wholly* successful — complete success in type-display can only be attained by an

Your Goods
are on Sale

OUR PROFITS are dependent on the selling of them. Intelligent advertising is the lever that starts selling on a large scale. Your profits are in proportion to the selling power of your advertising.

Therefore, be judicious. Issue advertising that will SELL your goods.

Fig. 1.

Your Goods
are on Sale

Your Profits are Dependent on the Selling of Them

Intelligent advertising is the lever that starts selling on a large scale. Your profits are in proportion to the selling power of your advertising.

Therefore, *Be Judicious*

Issue Advertising
that will

Sell Your Goods

Fig. 2.

intelligent blending of the two features of interpretation and attraction in the same form.

While it must be admitted that the qualities of display which attract the reader's attention are the first to serve, and must complete their work before reading is begun and type may interpret, the interpretative qualities are plainly the more fundamental.

Furthermore, the fact that the attracting qualities function first is no reason why they should be determined upon first. At the outset, see that the type says what it has to say clearly and distinctly, and with proper emphasis, and when that is assured — and not until then — give it all the grace, beauty and distinction that you can. By all means embellish your type-page with appropriate decoration if it will help the effect of what you are saying, if it will be good to look at and invite attention; but don't use decoration merely for the sake of ornamentation, or because it will add something supposedly artistic to the form. More important still, never use decoration which overshadows the impressiveness of the advertising message contained in the type.

Inasmuch as the interpretative qualities are the more fundamental, they have been considered in advance of the qualities which serve only to attract. The latter are largely bound up in the fundamental principles of form and design — shape harmony, tone harmony, balance, proportion, etc.— and other features which, although scarcely meriting the term "principle," exert some influence in attracting attention. This giving consideration to the quality which functions first is not prompted by an opinion that interpretative display can function alone and within a displeasing, hence unattractive, form, but especially because it forms a basis from which the devices of display which produce good form may be most logically built up. Furthermore, the great majority of compositors and designers of type-display already have a better understanding of, and are more successful with, the devices that attract than with those which interpret. There is great need for the understanding that the sense of things as well as the sight may be assisted by the intelligence of the display.

Therefore, before taking up the consideration of those devices of display which have their effect in attracting attention, it seems advisable to go over again those numerous devices which tend to make type-display clear, direct and certain. For convenience in later reference, which will be required, a letter is placed before each of these devices, which are as follows:

(a) The employment of type-faces that are legible.

(b) The use of a single series or a few harmonious faces for unity of effect.

(c) Providing distinction, thereby effecting emphasis, by employing contrast of "white and black."

(d) Providing distinction, thereby effecting emphasis, by employing contrast of "big and little."

(e) Providing distinction, thereby effecting emphasis, by employing contrast of "far and near."

(f) Providing distinction, thereby effecting emphasis, by employing contrast of "different faces."

(g) Subordinating the parts of minor importance in order to give chief points recognition at a glance.

(h) Maintaining a logical order among the parts by presenting "one thing at a time."

(i) Treating a complex piece of display as made up of a number of smaller displays, properly related, and each a simple piece of display in itself.

(j) Placing white space between lines, making indentions, etc., for the purpose of providing "illumination."

(k) Employment of margin to preserve unity.

(l) Using capitals in headings for emphasis and dignity.

(m) Making changes between capitals, lower-case and italics for distinction and emphasis.

The reader must not consider for a moment that all the foregoing devices of interpretative display, which tend to make words in print clearer and more quickly and surely understood, should be employed in every form on which he works. All of them will not always be required, for quite frequently a choice will have to be made between them. For instance, it may be a question whether to set an important line in a bolder face (c), a larger size (d), or in a different face entirely (f). In an open display with plenty of space the contrast of "big and little" will generally suffice to give the important lines due prominence, whereas if there is more matter it may be necessary to resort to the contrast of "black and white." The contrast of "different faces" should seldom be employed, and then as a general rule only in the one big display point for the sake of distinction or in the very subordinate parts of the display where it is considered that a line, perforce in small size, should have considerable prominence, under which conditions that form of contrast may be employed. However, it might prove interesting to consider how many of these devices may be employed in the simplest form of type composition.

In illustration of these points Figs. 3, 4 and 5 are shown. In Fig. 3 we have a short piece of copy set in one paragraph, and without display. In reading it the first time the chances

The Unconscious: He who knows and knows not he knows is asleep. Wake him.

FIG. 3.

The
Unconscious: He who
Knows and Knows
Not He Knows is
Asleep. Wake
Him.

FIG. 4.

are a pause will be made at a point where none is intended and where it will cause the reader to misunderstand, at least to fail to understand clearly, in which case it can not impress him forcibly. The same matter may be displayed in a symmetrical manner, and in a form which is pleasing to the eye because of its attractive pattern, and yet prove no clearer on first reading, if indeed it is not harder to read (Fig. 4). This example demonstrates clearly that display for the sake of form alone does not necessarily enable the reader to understand the message clearly and quickly.

In contrast with Figs. 3 and 4 take Fig. 5, which has been prepared with some care as to interpretation. It can be read quickly and easily, and the thought of the writer may be clearly and quickly grasped by the reader.

Let us see, now, what devices of display for interpretation are involved in the arrangement of Fig. 5. First, we will note that it is legible (a) because of the use of a plain old-style

The PROOFREADER

WILBER LAWRENCE KENDALL

I SHALL never, try as I may, banish his rebuke from my mind; for every time I desire to divide a word I can see him leaning toward me, looking over his glasses in my direction, and hear him say, "Young man, we don't divide words on two-letter syllables on *this* paper."

And why should his words, his very picture, haunt me so—I, who have turned out the guard for General Bundy, the hero of Chateau Thierry, and have served under fierce old Colonel Upton, before whom all men and junior officers stand in awe—I, who had the audacity to ask the supply-sergeant a question before I had been in the army three months, and can't even remember *his* "bawling-out," much less his expression and manner—why should the Old Proofreader appear before me like a specter? I think that he must represent a distinct type of which one often thinks, but seldom meets. As the patriot who, standing in front of the White House, loses sight of the clanging street-cars and the restless throngs, and in their place sees the presidents go by in silent procession—dignified, quiet Washington; serious, whimsical Lincoln—so I, while gazing at the Old Proofreader, leaning over his green, well-lighted proof-board, see not an old man reading one of my proofs, but the "Corrector of the Press"—the man who saved the editor from a dozen law-suits, who has maintained the society editor in the good graces of the social world these many years, the man who has kept the sporting editor from "accepting" that position in the corner cigar-store which has been waiting for him since he graduated from college. I can see a host of other things, but—are you a printer? You wouldn't understand.

Pleasing relationship of type and decoration with uniform gray tone throughout.

VIII. RULES IN TYPE DISPLAY

HAT type in itself offers many opportunities for attracting attention we have found from reading the early chapters of this volume. Even in the opening chapter, where the devices of display which serve to interpret and attract were outlined, we find, listed among those devices which attract, several involving only the use of type. First and foremost among these we find "striking contrasts in the size of type employed." Contrast in size of type is indeed often a powerful agent in securing attention. Obviously, if interesting matter be held out so plainly that a reader can not miss it, even when cursorily glancing over the pages of a newspaper or magazine, striking contrasts in size which permit such interesting matter to stand out, must surely have a powerful effect in attracting attention.

While it must be admitted that the dressing of display may often be carried to a high point without incorporating in the scheme any accessories to the type, it must likewise be admitted that accessories may play a very important part both in catching the eye and marking divisions to enable the reader to comprehend quickly and without difficulty what the writer has to say. Although the greatest use of the greater number of available accessories to type is in the element of ornament they supply, hence their greater service in eye-catching, there are some accessories, particularly rules, which are of great assistance in improving the clarity of print. Other accessories, notably initials and decorative borders, serve a practical purpose while functioning as ornament.

In general advertising displaywork the necessity for ornament is perhaps more noticeably felt where the least opportunity is afforded for its use; that is, in the smaller spaces and forms where lines of display large enough to surely catch the eye are physically impossible. Here, indeed, the advertisement as a whole must attract; dependence can not be placed on emphasis, i. e., contrast in size of type. It is in these instances, where the advertisement as a whole must attract, that the other devices of display outlined in the opening chapter must forcibly apply and that accessories

to type find their greater usefulness, though no inference is intended that the advantages of emphasis should be discarded.

Fig. 1 is a jeweler's advertisement, which appeared in the newspapers of Oakland, California. The use of the border and ornament not only give to the advertisement an atmosphere in thorough keeping with the subject advertised, but they form an integral part of the design — if indeed they do not determine it — which, because of its small size, must be made to attract as a whole to be successful. Obviously, such an advertisement possesses greater attractive powers than the same copy plainly composed without a border, or even with a plain rule border, and in which dependence for attraction is placed on emphasis of type.

Although emphasis may in itself adequately attract, that does not mean that all other devices should be discarded. Intelligent ornament will almost always be found to add something to bare type. Intelligent ornament means pleasing, harmonious, appropriate ornament—always used with restraint. In the use of ornament care must be exercised to see that the bait it holds forth is securely fixed, lest the roving eye we are so anxious to catch may pick it up and get away free of the idea to which it was supposed to be attached. Resort to any expedient for the purpose of securing attention is useless unless the eye is held and made to see the matter attached to it.

The simplest of accessories to type are the rules, which form part of the equipment of every printing-office, from the smallest country shops to the largest metropolitan plants. In a typefounder's catalogue hundreds of varieties of rules will be found, the main class distinctions between them being single, double, triple, dotted, hyphen, block, waved, turned, etc. It would be difficult for the printer or advertiser to wish for anything in the way of rules which the Aladdin's Lamp of the typefounder could not supply him with p. d. q. by express.

Introductions over, we will now get down to business. The simplest use of the simplest accessory, rule, is in underlining. Precedent for underlining is provided by the practice of years in writing. When the writer of a letter desires to indicate greater strength or importance than usual of some word he draws a line beneath it. Every one understands the significance of this simple mark of emphasis.

**Watch Chains
for Men**

You will be surprised to find such good workmanship—distinctive design—in gold and platinum watch chains—priced so reasonably.

Herbert Jackson Company
1432 Broadway

Next to Ye Liberty Playhouse

FIG. 1.

FIG. 2.

FIG. 5.

FIG. 6.

FIG. 7.

FIG. 8.

This example illustrates a useful expedient—how a single word is emphasized by being underlined with rule.

FIG. 3.

Underlining loses its effect when carried to such an extreme and serves to wrap the whole display in a cloak of confusion

FIG. 4.

Underlining words in print with rule likewise adds emphasis not only because of the general understanding of the purpose and significance of the line, but also because the rule adds "color," hence strength, to the line under which it is placed. In Fig. 2 the first things on the page to catch the eye are the heavy rules, and because of their closeness the lines of type above those lines are simultaneously brought to notice. In combination, the type-lines and the rules have a value equal to much heavier type. There is a certain danger in this practice which must be guarded against; care must be exercised that the rules are not so heavy that in their demand for attention they will detract from, instead of emphasize, the lines adjacent.

While this example serves to illustrate the points made above, and while the rules do all that is claimed for them in that instance, it represents a practice in display which the author does not altogether approve. In the present example, considering the heavy display of the entire piece, as well as the relatively large size of the subordinate lines, these main display-lines, arranged as they are, would scarcely be prominent enough were it not for the assistance of the rules. It would seem, however, that the dominant display-lines of any advertisement should be set in sufficiently large size that they would require no assistance, leaving rules to function in emphasis by bringing out important lines of the text, where for various reasons large type would be out of the question. Fig. 3 illustrates how a word in body-matter is emphasized through being underlined with rule.

Like every form of emphasis, underlining loses its effect when overdone, as Fig. 4 bears evidence. It not only loses its effect when carried to such an extreme but it serves to wrap the whole display in a cloak of confusion.

Another practical service that is rendered by rules in type-display is admirably illustrated by Fig. 5, and here, as in Fig. 2, the effect is that of emphasis. Looking at this advertisement, consider how quickly you are drawn to the matter enclosed in the inner panel under the heading "Notice." It is quite possible that the panel handicaps the display above—which, of course, it should not do—but that only proves its strength. It need not have been so large. We have dwelt upon white space and have cited instances wherein white space provided

better divisions and better contrast than rules, as it does in many instances, but can one imagine the matter in this panel standing out to demand our attention as effectively as it does with these rules eliminated? Hardly. The separation would be there, of course, but it would run into the other display more or less, despite the margin of white space, largely because of the presence of other large, short display-lines with a variation in white space between lines elsewhere. There would not be the holding together and consequent unity of the part as is here illustrated. This indeed, is a good idea that can be frequently employed. The conditions are a display without other paneling, but in the copy for which there is a feature, probably apart from the nature of the remainder, or a special bargain, to which great prominence is desired without making it in any sense the dominant display. Paneling an item with rules or border inside an advertisement offers great possibilities in emphasis, as is here demonstrated.

Rule is also usefully employed in separating portions of a display, and while such marking out of the confines of certain designated parts can not be classed as emphasis in the sense that rules emphasize in underlining, there is, nevertheless, an effect of emphasis in the presentation to the reader of one thing at a time without confusion with other things. As a general rule, the divisions of white space will suffice and are not attended with certain dangers which accompany the use of rules, as was stated in the chapter on "White Space and Margins," but there are also occasions where the divisions afforded by rules are more certain. This is especially true in the case of crowded and involved displays, wherein there is considerable display and of necessity not such a great variation in the size of displayed lines as is the rule, where available white space

Contact–Breadth–Results

Associated Advertising

FIG. 13.

contour indicates it quite distinctly; margins, if sufficiently wide, safeguard it completely; but when the margin is not of sufficient strength — and it is quite necessary to preserve unity — then a border provides the final chance.

In addition to the general effect of unity which the use of a border largely insures, an effect which is necessary if the form is to be wholly pleasing to the eye, a border serves the very practical purpose of clearly defining the limits of comprehension. It helps to keep the eye from wandering to other parts of the page, exerting a strong tendency to force the eye within its enclosure. In addition, a border offers great possibilities for providing an advertisement with individuality, while adding strength and stability to the form. It is safe to say that in the great majority of cases, even where other qualities such as symmetry, contour and margins tend to provide a sense of unity, a border of plain rule will help to make it more certain.

Here, indeed, rules find their greatest usefulness, the advantages they afford justifying their almost general use as borders for advertisements. Although rules do not provide the element of ornament to the extent that decorative borders do, and while they do not present the same opportunities for lending atmosphere to the piece, their use is not attended with the dangers that accompany the employment of their more ornate brothers. Rules can be used with propriety and to good effect with every style of type, except, perhaps, the decorative texts, which are little used in general displaywork, whereas decorative borders must have characteristics in common with the type they enclose, besides harmonizing with the nature of the subject-matter. Furthermore, a border which is more attractive within itself — as decorative borders quite frequently are — than the message in type which it surrounds is not concentrating attention for that particular advertisement. The advantages of plain and modest rules for border use are patent; the only important requirement to harmonize them with the type being to match the heft of the type with a rule border of like weight. Contrast, of course, may be the quality desired.

To illustrate the effect of unity which rule in use as border imparts, Figs. 9 and 10 are shown. Fig. 9 is a horrible example of a lack of unity, both in so far as holding the content together — marking the limits of comprehension — and as the design as a whole, and, as such, are concerned. The scattering of the parts without semblance of cohesion makes it difficult to give concentrated attention to the advertisement. Measured by the standards upon which unity depends, Fig. 9 is utterly lacking in that desirable quality. That a border may help to achieve unity is plainly seen when we consider Fig. 10, the same display, only

electros stereos mats

O'FLAHERTY
225 West 39th Street
NEW YORK CITY

FIG. 14.

To Get
Quick Relief

EDUCATOR
SHOE

FIG. 15.

changed by the addition of the rule border, a final effort to bring the many things into one.

While a single plain rule serves all practical purposes of division between parts of a display as well in the formation borders to hold our designs together, parallel rules, double rules and combinations may often be depended upon to give better finish to the composition. Rule is harmonized with type by matching the type with rule of the same tone. Thorough harmony is secured by using double rule (a fine and heavy line) with type-faces which are characterized by widely contrasting light and heavy elements, such as Scotch Roman, Bodoni, etc., the theory in the use of the double rule being that the heavy line thereof matches the heavy elements of the type characters, while the light line matches the fine elements of the letters. Such a theory is, of course, sound. On the other hand, when styles of type are employed between the elements of which there is little variation, such as Bookman, parallel rules (those in which the lines are of equal thickness) should be used. The suggestions here given, with the exhibit on the preceding page (Fig. 11), should provide a sufficient basis upon which to determine the kind of rule to use if the most *pleasing* appearance is desired.

Rules may be used with perfect propriety even when there is no practical object to be obtained by their employment. In such use they are ornament, pure and simple. An illustration of this use of rule is provided in Fig. 12, an envelope slip. With all the type except the signature set in one measure, the whole forming a compact group in itself, the form has sufficient unity to deserve the term. Esthetically, the final short line of the light-face type and the small signature at the right in a slightly bolder face violate perfect symmetry, but for all practical purposes it is symmetrical enough to have unity. Margin between type and edge of paper is wide (the edge of the paper being indicated by the fine hyphen rule outline, consistently used throughout the text of this volume for the same purpose) and there is no other display to conflict for attention, as there might be on the pages of a newspaper or magazine, though even there the margin of white space in itself would in

You name your good friend as executor of your will. *He dies shortly after you do so.* A new administrator is appointed by court. *The Result:* Confusion, perhaps loss, and certainly extra expense

Settle it right in the first place. Appoint this company as executor of your will. In over half a century of existence, no one ever lost a cent thru an investment made for it by us

PEOPLES
SAVINGS
AND TRUST CO.

FIG. 16.

often being so employed as to give to the design as a whole a most novel and distinctive appearance and a value in attraction which could not result from conventional use. This is the case as regards Fig. 17, the first and third — and the only printed — pages of a folder. In this instance the formation of the rules alone adds whatever of distinction the form possesses. Fig. 18 is another, the rules in the original, being printed in red,
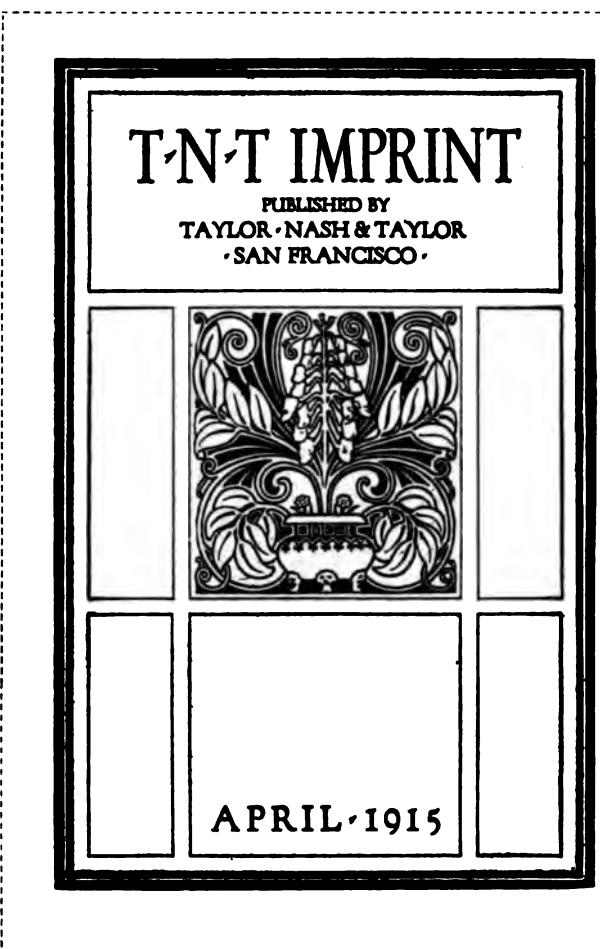

FIG. 19.

adding a delightful touch. The possibilities for lending character to a cover-design by the use of rule are suggested by Fig. 19. This example also demonstrates how an ornament, which would be difficult to handle without the assistance of the inside paneling, if indeed it did not appear altogether out of place, may be made to fit in the scheme by the background formed by rule. Understand, this cover is not shown as an example deserving of wide adaptation; such a great use of paneling would be out of place on anything except a cover-design. It is a style that at best should be seldom used, and even then the prominence of the rule and decoration ought to be subdued by being printed in a color of weaker tone than used for the type, which should always have the right of way. Simpler designs are in the great majority of cases much more satisfactory and require less time to produce.

A discussion of the use of rule in typographic display would be incomplete without some reference to the accepted style in treating printing of an ecclesiastical nature, such as, for example, titles of Christmas programs. This style has a basis in history. In the days of the manuscript books, treating almost universally of religious topics, it was the practice of the

letterers to draw lines of red across the sheet upon which they worked to guide them in their lettering. The lines not only served that practical purpose but were an element in the decorative scheme along with the initials. Because of its historical appropriateness not only in the use of the rules but the text or black letter as well, the treatment accorded Fig. 20 is thoroughly appropriate and interesting.

While Figs. 17, 18, 19 and 20 are shown here to illustrate possibilities in the use of rule, it is not with the idea that any of them, with the possible exception of the last, could not have been handled equally as effectively or more so by some different plan. Before deciding on such an arrangement, even for the limited use to which it may be put, the designer ought to consider what he has to gain by such a treatment, and if the gain can be seen to compensate for the loss in other respects, as it seldom will, then it may be followed. The dangers are great, however, hence the advisability of holding to simple arrangements at all times.
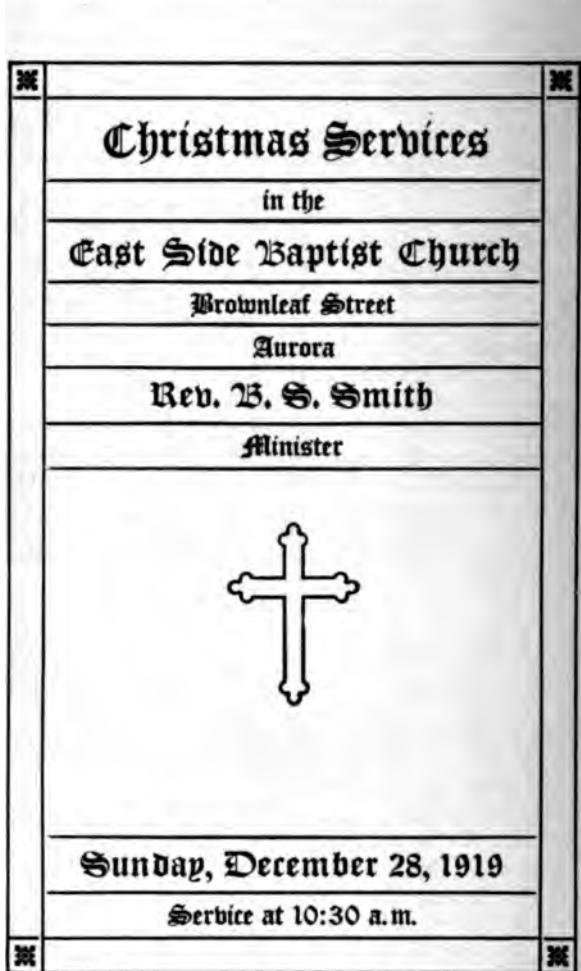
FIG. 20.

Many pages could be utilized to show how unusual arrangements of rules may give distinction to type-display. However, the examples given should suggest adaptations for all requirements. Care must be exercised at all times lest the rule arrangements we employ may dominate our type, always the most important feature. Readers must not be encouraged to so marvel at the originality of our rule patterns that they forget the type and the message it conveys.

IX. SHAPE HARMONY

HE author subscribes to the belief of a certain prominent exponent of good typography in advertising display that too much attention has been paid in the past to the features of type-display that appeal to the eye and not enough to those qualities that appeal to the sense. Quite as consistently as the most prolific of our writers on subjects typographical have ignored the qualities that appeal to the sense, i. e., interpret, the exponent in question has disregarded those qualities that appeal to the eye, and hence attract. He agrees that display must first command attention, but he takes the stand that emphasis is the quality of display that attracts. Of course, a big, flaming head-line will attract attention, but available space and the nature of the work do not always permit the use of said big, flaming head-line.

While admitting the obvious—that is, emphasis *may* serve to attract as well as to interpret—the author holds to the natural belief that in the great majority of cases an advertisement or other printed form is first seen and considered as a whole. If pleasing and attractive as a whole it will, in the opinion of this writer, command attention. If unattractive it will not invite and hold the eye, regardless of how well it interprets.

Nothing, we repeat, attracts more than that which is pleasing to the eye and the esthetic sensibilities in the mind back of the eye. Despite the "fun" some writers on advertising have poked at the term "artistic," that is the quality which makes things — furniture, buildings, pictures, PRINTING, etc. — pleasing and inviting to the eye. "Artistic," however, does not mean "fuss and feathers," nor, in printing, "fancy type and borders, gorgeous initials and decoration, 'splendiferousness' generally," as the exponent we have in mind seems to assume. It is true that abortions almost without number have been perpetrated in the name of "artistic printing," but the fact that the abortions have been named

"artistic" does not make them so. Any one can call anything "artistic," so far as that goes. Many, however, need to learn that the simplest and plainest of printed things may be beautiful and artistic — i. e., conformable to the principles of art and design — or inartistic. No one who can read and who has access to a dictionary need have any misconception as to the meaning of the term "artistic."

Happily, the majority of us, whether we realize it or not, have an inherent sense of the fitness of things which causes us to look with favor on that which is artistic, i. e., conformable to the principles of art and design. For the most part we are attracted by the beautiful and we turn from that which is ugly; and in advertising type-display we must deal with averages, not exceptions. There may be a small proportion retaining enough of the barbarous instincts of our primeval ancestors who are attracted most strongly by that which is bizarre, crude and boisterous, but these can not be considered.

We must dress our advertising in such language and form as will appeal to the greatest number, the average. No sound practice in such an involved procedure as type-display can be built on anything but averages, and, thank fortune, the average taste among those who can read advertising is now fairly high.

What, then, are these fundamentals of design which make things beautiful and good to look at? They are shape harmony, tone harmony, proportion and balance — also, to an extent, contrast and simplicity. Of these principles the simplest is, perhaps, shape harmony — and it will therefore be considered in advance of the others, which are equally important.

Shape harmony obviously means harmony (agreement, conformity, unity) between the shapes of the things which together form our complete printed design. The association of type-faces in itself demands first consideration in the study of shape harmony, for in no other of the several applications of shape harmony to type-display is the violation of it more frequent or more displeasing. One can hardly discount the importance of this fundamental principle of art and design in typography after examining Fig. 1 and noting the

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No one can call this a pleasing association

FIG. 1.

The effect here is much better

FIG. 2.

And this, it must be seen, is also much more pleasing

FIG. 3.

But type of regular shape is best of all

FIG. 4.

A Big Headline

in condensed type does not appear out of harmony with type of regular shape when the wider type-face is in much smaller size.

FIG. 5.

disagreeable effect produced by the association of extended and condensed types, here minimized because the types are of the same series. That this disagreeable appearance is not altogether due to the fact that the letters are not of regular shape — as it is to an extent — will be seen when one considers Fig. 2, where both the lines are in extended shape, and Fig. 3, where both are condensed. It will be seen, therefore, that if the most agreeable appearance is to result, all the type-faces in a design must be of the same general shape. An important point, though one which is not essentially pertinent to the subject, may well be

Caslon Text

CASLON
OLD STYLE

Fig. 6.

brought up at this time, especially since we have means for its illustration in these four examples. Fig. 4, when compared with Figs. 2 and 3, demonstrates that the most pleasing results are obtained not only when all the types are of the

Caslon Text

CASLON
OLD STYLE

Fig. 7.

same shape but when that shape is in good proportion, i. e., when the height is in nice relationship to the width. One need not have a superabundance of the quality of good taste to see that Fig. 4 is not only much more pleasing than Fig. 1, wherein the lines are not in harmony, but also that it is more pleasing than Figs. 2 and 3, where they are in harmony.

When, as in Fig. 5, condensed is used for a heading much larger in size than the body-matter or subordinate display-lines, the effect is not displeasing, for, then, the fact that the condensed letters are proportionately so large makes their rela-

TYPE
TOO
WIDE
FOR
SPACE

Fig. 8.

SHAPE
HARMONY

Fig. 9.

tively narrower width much greater than the small sizes of the relatively wider letters. The great use of text, or black-letter, for its decorative effect, as well as for emphasis, prompts a suggestion regarding its use with roman, or other types of regular and extended shapes. Black-letter comes under the

head of condensed types, and when used with roman of regular shape, or types of extended shape, must be given the same consideration that the condensed roman is given in Fig. 5. In Fig. 6 a line of text is shown topping other lines of roman capitals of almost equal size. The effect, owing to the divergence of shapes, it must be admitted, is displeasing. Fig. 7 is shown to demonstrate that the cause of the bad effect is as stated, and that the remedy proposed is a specific. In Fig. 7, it will be seen, the effect of the lack of conformity in shapes is minimized by reducing the size of the wider member of the combination.

Everything considered, the results which are the most satisfactory are usually found in the printing in which the

LACK OF SHAPE HARMONY

Fig. 10.

SHAPE HARMONY

Fig. 11.

question of the association of type-faces does not enter — the printing in which but one series of type is used. We may even go a step farther and say that the most pleasing results are attained where the work is not only confined to one series, but is set either in all capitals or all lower-case of that series. (Capitals and lower-case each form a different shape of design, and their characteristics are distinctive.) But such practice is not always possible, nor is it always desirable. In involved display, where space is at a premium, it would be positively foolish to hold to all capitals or all lower-case, for we would sacrifice too many effective means of obtaining emphasis. We may, moreover, have pleasing harmony without drawing such a fine line, evidence of which is on every hand.

The next step in shape harmony is suiting the shape of the type to the shape of the space occupied. In advertising display, particularly advertisements for newspapers and magazines, one meets with various shapes, but, as heretofore stated, it is well to remember that letters of regular proportion will fit well into any shape, except, perhaps, the most irregular, of which comparatively few will be met with in actual practice. Except in very rare instances one need not worry about harmony between type and space in advertisements if he holds to the use of letters of regular shape, and he would be a "stickler" indeed who would find fault with such letters well used in such an out-of-the-ordinary space as a single-column (thirteen picas) twenty-inch advertisement. (The selection of such a space would be foolish if it were desired to have strong display.) The author has often felt it would be a blessing to printerdom if extended and condensed types had never been invented.

FIG. 14.

FIG. 15.

types used together, between the shape of the type and the shape of the page, and between the design as a whole and the page. The groups of type making up the design as a whole and the page must also be in agreement if the effect is to be pleasing.

In Fig. 14 we have an oblong page in which the design is made up of three narrow groups, the paneled ornament constituting one of these. Look steadily at it for a moment and see if you do not sense a conflict between the narrow groups and the oblong page. Then note the improved effect of the resetting shown below it (Fig. 15), where the groups agree in shape with the shape of the page. Compare the two, and if you see the harmony in Fig. 15 and the lack of it in Fig. 14 you possess good taste, otherwise there is need for its development by study and comparison. Be sure you note, too, that it is not only the letters in Fig. 15 which agree with the page in shape, but the forms into which those letters are grouped.

In Fig. 16 we show a narrow page in which the type used is somewhat extended, and the shape of the groups is also extended. In order to secure the desired prominence for the main display, a size of type was necessary which, because extended, crowds the border too closely at the sides in relation to the comparatively large amount of white space between the groups, that is, from top to bottom. This wide disparity in marginal spaces would naturally suggest to a "stickler" for uniform distribution of white space some such makeshift as the bands of border units to take up some of the excess space from top to bottom, in order to effect a more uniform distribution throughout the design. These bands of border, in themselves, are oblong, as are the type-groups and the ornament, none of which agree with the narrow

In this connection let us now consider the panels which enclose the lines of type in Figs. 12 and 13 independently of the quite ornate background arrangements, assuming for the moment that these panels alone constitute the designs. It is evident that the compositor who would set such a design as this panel of Fig. 12 on a page of that shape would not be giving much thought to harmony of shapes. With proper consideration given harmony of shapes an oblong design such as this panel is would not have been set across a narrow page, another oblong shape running in the opposite direction. The panel in Fig. 13 is much more pleasing for the very simple reason that its shape is in harmony with the shape of the page.

Shape harmony, however, demands more than complete agreement between the shape of the

FIG. 16.

FIG. 17.

page upon which they appear. Alongside we show a resetting (Fig. 17), in which the condensed letter used in Fig. 14 appears. Because of the narrow width of the letters as compared to their height, more white space is possible at the sides, a greater amount is taken up perpendicularly, thereby providing a more pleasing distribution, and the groups, being narrow, harmonize perfectly with the shape of the page. It will be noted that no makeshifts are here necessary to effect a proper distribution of the white space. The ornament is by no means essential to the shape, but is used merely as a means of embellishment to

rectangles do not harmonize, and that their use together, in borders and types at least, is displeasing. Even those who "scout" the idea that art principles may be applied to typography, but who are blessed with a measure of good taste, would see the fault in these two figures and no doubt would say, "The borders and the types do not go well with each other." The curvilinear border, so plainly unsuited to the block style of letter in Fig. 18, fits in well with the italic type, which possesses the same general shape characteristics, in Fig. 20; while the rule border with geometric square corners, so plainly unsuited

THE BORDER HERE USED HAS NOTHING IN HARMONY WITH THE CONSTRUCTION OF THE BLOCK TYPE-FACE AND THE RESULT THEREFORE IS NOT SATISFACTORY

FIG. 18.

The border here used does not harmonize with the construction of the italic type-face and the result therefore is not pleasing.

FIG. 19.

The border, of curvilinear units, harmonizes with the type-face, which is similar in form

FIG. 20.

THE BORDER USED HERE HARMONIZES WITH THE TYPE-FACE INASMUCH AS BOTH ARE CONSTRUCTED OF ANGULAR UNITS AND THE RESULT IS A PLEASING DESIGN

FIG. 21.

relieve the severity which might result from the use of type alone. The reader will note, of course, that the ornament also conforms to the narrow shape of the page and that it is not prominent enough to handicap the type as the decoration in Fig. 16 plainly does.

Decorative elements in typographic design, particularly borders, the most commonly used, show to best advantage, and do their part in forming a harmonious whole, when their form is in harmony with the general shape of the type-faces used in combination. This would imply, for example, and as a general rule, the association of curves with curvilinear figures and straight lines with rectangular figures.

The principle of shape harmony is violated to a very great extent in the association of type-faces and borders, and for that reason a few words of general advice on the association of types and borders should not be amiss. Figs. 18 and 19 illustrate more plainly than volumes of words that curves and

to the italic type in Fig. 19, seems just the thing for the block-letter in Fig. 21. Figs. 20 and 21 offer complete shape harmony between type and border, as the type and borders have something in common in each instance.

Ornaments, though seldom deserving a place in advertising display, may often be used to good advantage in job-printing. If appropriate to the subject to which the display relates they impart atmosphere to the whole effect, provided, of course, they harmonize structurally with the type, as well as the page. Lack of shape harmony between ornament and type, and page, is all too frequently seen, block type styles and other plain and severe letter forms being often found in the company of fancy scroll and floral decorative devices, while angular ornaments are as frequently forced to associate with graceful italics and rich decorative texts. Such inconsistencies will be at once apparent when the reader has studied Figs. 18, 19, 20 and 21, which, though relating to borders, cover ornaments as well.

FOUNDED BY BENJAMIN FRANKLIN IN 1728

THE FRANKLIN PRINTING COMPANY
AND THE A·H·SICKLER COMPANY
ANNOUNCE THE CONSOLIDATION
OF THEIR PLANTS AND BUSINESSES
UNDER THE NAME OF

Franklin Printing Company

AS OF JANUARY FIRST
NINETEEN HUNDRED & NINETEEN
THE COMBINED PLANTS WILL CON·
TINUE TO BE OPERATED AT
514·520 LUDLOW STREET
PHILADELPHIA

ESTABLISHED
1876

more inviting to the eye, and therefore it will serve the better in attracting attention, while proper interpretation can be given by some of the other devices, as, for example, by the contrast of big and little, different faces (of the same tone), etc.

That one can not juggle with tones and achieve satisfactory results is shown by Fig. 5, a group of the same size as the first

SPECIALIZATION: This is the age of efficiency. Rule-of-thumb methods are as **obsolete as the eight-ox plough of the ancient Romans. The man who** makes the money is the man who keeps every unit in his shop running at maximum **efficiency. Specialization has become**

<div align="center">Fig. 5.</div>

four examples, but in which alternate lines are set in the four tones of type used in Figs. 1, 2, 3 and 4. The first four exhibits are harmonious in tone because each is set in one size and style of type — the letters throughout each of these examples cover a uniform amount of surface on the white paper. Each, it will be seen, is agreeable to the eye, due to the fact that there are no discords as there are in Fig. 5. There are those, of course, who will not find the bolder examples as agreeable as the
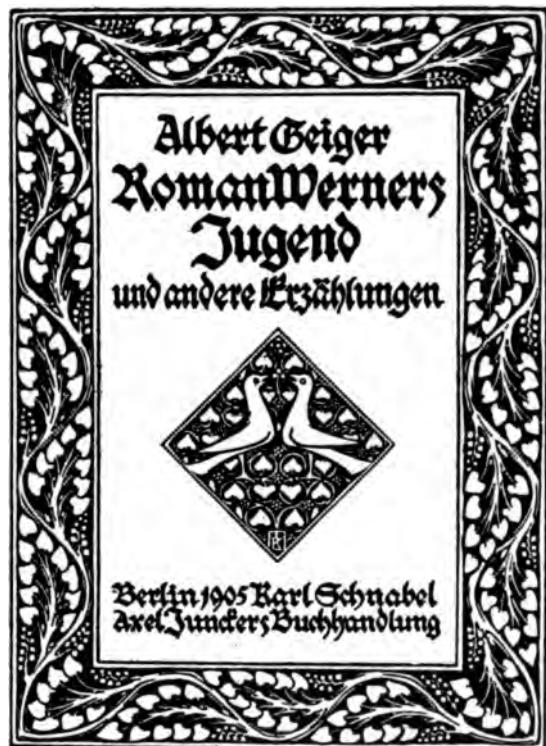
<div align="center">Fig. 6.</div>

lighter-toned Figs. 1 and 2, and many can not like anything in which the crude block letter of Fig. 4 is used. Even these justifiably prejudiced individuals will admit that the effect of Fig. 4 — the least pleasing of the lot — is much more inviting to the eye than Fig. 5, which is characterized by intermingling of the four styles and tones. That Figs. 1, 2, 3 and 4 are so much more inviting than Fig. 5 is due solely to the fact that

they are consistent, that the tone throughout, even where dense black, is uniform.

Aside from the point under discussion it will be readily seen that all of the first four examples are more easily read than Fig. 5. The eye not only does not take kindly to the intermingling of various tones and styles of type, but actually finds such a mixture difficult to read. This is due to the fact that it finds difficulty in adjusting itself to rapid changes in shapes and tones of type.

The fact that bold types are generally employed on cheap work, such as dodgers, posters and the like, and the further fact that our most stylish and attractive type-faces have always been found among the light-face variety, are responsible for a certain prejudice against bold effects in type-display. Of course, bold types suggest the human qualities of boldness, brusqueness and loud talking, which are not admired, which fact has also contributed to the unpopularity of strong black treatments. Nevertheless, the boldest of effects may be attractive and agreeable to the eye if they are consistent throughout. This fact is proved by Fig. 6, in which the dense black tone is maintained throughout the design, without the slightest evidence of weakness at any point. Border, ornament and lettering, it will be seen, match perfectly, while the white background of the paper reflects through the black printing in most agreeable contrast.

In Fig. 7 we go to the other extreme and find a very light-toned effect produced by consistent outline type and decoration. To visualize the effect of the border used in Fig. 7 surrounding the lettering and ornament of Fig. 6, or vice versa, is to recognize the importance of the application of tone harmony to type-display.

<div align="center">Fig. 7.</div>

Tone harmony, however, need not be achieved by micrometer measurement, even though the matching of tones and weights of the various parts in Figs. 6 and 7 is that near perfect. Tone may be uniform enough to be considered in harmony even though there be a slight divergence in the weight of the constituent parts, as in Fig. 8. Furthermore, the slight contrast adds a certain snappiness to the effect.

Extreme carelessness is often indicated in the matching of rule borders to type, as though it were a matter of no consequence. A light rule will be found surrounding bold-face type, a condition which is inexcusable on any grounds within reason. Heavy rule borders about light-face type are also often seen. The latter combination, while not so agreeable to the eye as an harmonious association, may result in strong, striking and contrasting effects, attractive by reason of the effect of color which they provide, as will be shown later. The importance of tone harmony between type and rule is plainly seen when Figs. 9 and 10 are examined. Both are set in plain type and surrounded by plain, single rules, yet an appearance of beauty is evidenced in the harmony which exists between type and rule.
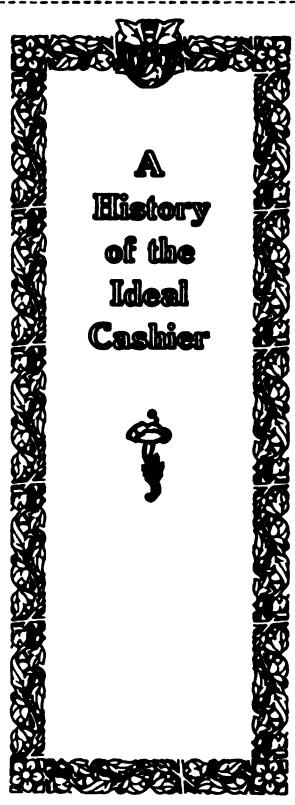
Quite often contrast in tones is desirable, and when applied intelligently may be said to add "color" to the page printed in one color — that is, black. The advertisement of Mr. Currier (Fig. 13) is an illustration of this idea, which is often utilized by typographers and designers of national repute under similar circumstances.

In giving, by contrast of tones, the effect of "color" in a design printed in one color, the same good judgment must be

two words in effect constitute an advertisement in themselves, for, standing out above anything else inside the border, they are indelibly associated in the mind of the reader before a word of the text is read.

However, the style is adaptable to only a limited use, being most effective, as stated, on small-space advertisements, as Mr. Currier has utilized it. On a page magazine space, and even on a reasonably large space on a newspaper page, it is
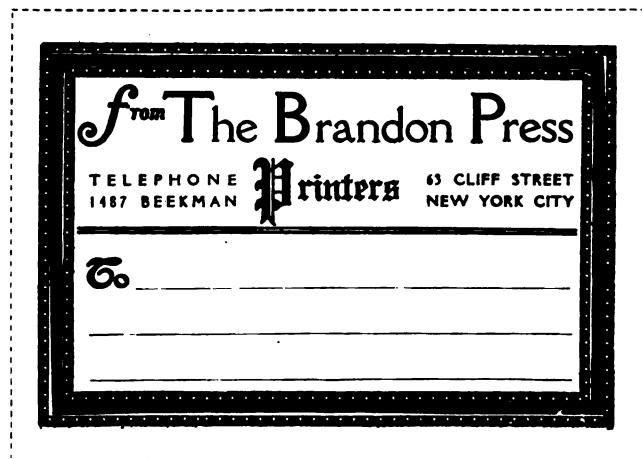
FIG. 11.
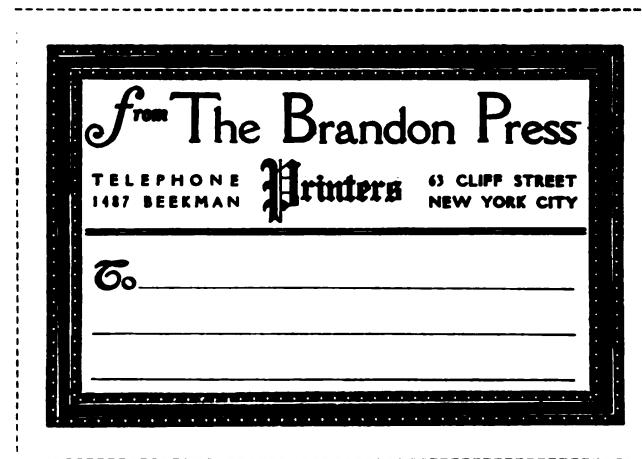
FIG. 12.

exercised as when a second and brighter color is used. The heavier tones, representing the brighter color, must be massed rather than diffused over the design. Furthermore, there must not be too many tones, as there must not be too many colors. To utilize more than two tones is to take chances with all the advantages of both tone harmony and tone contrast. Fig. 5 is displeasing because, in addition to its lack of tone harmony, there are too many different tones — and they are also too widely diffused. Mr. Currier's advertisement scores because he has utilized only two tones and they are quite effectively massed.

Undeniably Mr. Currier's advertisement is bright and snappy, and it can not be denied that there is a certain beauty in the striking contrast of tones found therein. Especially is this true when we consider mongrel designs containing a variety of tones mixed in helter skelter fashion as in Fig. 5. Another point in favor of the Currier advertisement is that it is strong in attention value under the circumstances of its use, and it is therefore a good style for small-space advertisements on newspaper and magazine pages where it must compete with other displays, some of which occupy more space and contain both larger and bolder display types.

The fact that the body-matter is in light face causes the two big lines, "Art." and "Currier," to stand out more emphatically than if the body-matter were in type of sufficient boldness to approximately match the tone of those lines. The

doubtful if the advantages attributed to it as employed would offset the disadvantages of the preponderant elements kept always in the reader's eye. Certainly none will insist that it is more beautiful than a consistent, harmonious design, which first, last and all the time must be admitted to be in the great majority of cases the strongest in its appeal to the eye.

The advantages of contrast in tone may be utilized in a more refined manner in many and varied forms, thereby adding an effect of life and color to a form that is otherwise consistently harmonious. An example of this sort is provided in Fig. 14, where a small spot of decoration appears in connection with a design of lighter tone.

In conclusion, tone harmony is an important element in the beauty of type-display, as is also intelligent contrast of tones. The first is assured by rule-of-thumb methods as set forth here. The second is a dangerous expedient in the hands of a novice. The step from results like Fig. 13 to those like Fig. 5 is a narrow one, taken almost before realization. Insurance against results similar to the latter example is found only in a thorough understanding of tone harmony. In tone and shape harmony we have considered the association of types and accessories with a view to the most agreeable effect upon the eye. There remains for consideration the manner of arranging these harmonious units, which may also prove a powerful influence in inviting attention.
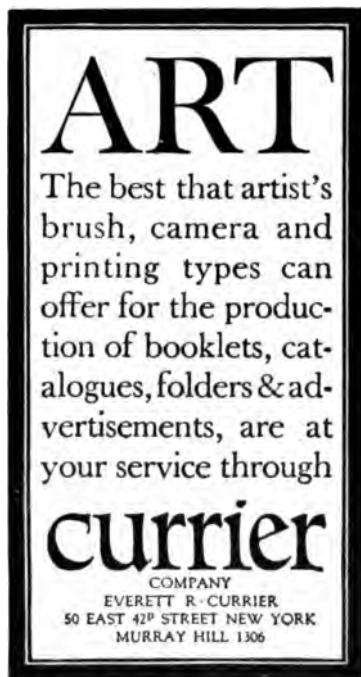
FIG. 13.

FIG. 14.

XI. DECORATIVE BORDERS

RIMARILY — and in a general sense — the term "border" is understood to mean a line marking an outside edge or limit. As such, it has numerous applications, and to detail them would be an affront to the general intelligence of compositors and others who are capable of designing type-display. By the printer, the term, if unqualified, is generally understood to designate those ornamental characters cast on type-bodies from which borders are formed, as well as the completed border. Thus we find the name derived from the most important purpose served — that is, in defining the limits of our displays, in holding them within bounds, and in giving to the assembled parts of a design that desirable effect of unity.

The primary purpose of a border is served quite as well by plain rules as by decorative borders — and plain line borders are, furthermore, much safer and more satisfactory in the general run of work. However, decorative borders, if intelligently employed, bring to the designer a long train of other advantages which plain rules can not supply. Most pronounced among these is the decorative — sometimes pictorial — quality which they may impart. This advantage is materially strengthened when the character of the border is in keeping with the subject treated, when it suggests the same qualities, as, for instance, daintiness, luxuriousness, strength, etc. By no means the least important of the advantages which an ornamental border may have over plain rule is the effect it may exert in drawing attention to a composition through the beauty of effect produced, or otherwise as the case may be, although there is a danger in this always to be guarded against — the frame should not be so attractive that it draws attention from

the picture. Borders may be made to add value and interest to a page without usurping the place of first importance.

Historically the border preceded the invention of printing, it being utilized to a great extent by the illuminators of manuscript books. It is an evolution from the initial letter, which preceded it. The early illuminators referred to were wont to draw a pendant from their initials, which at first modestly encroached upon the margin at the left side, then at left side and top, then at left side, top and bottom, as in Fig. 1 — a modern adaptation of the style in vogue at that time. In time this pendant circumscribed the page and assumed the property of a border separate from the initial. We can, with this brief explanation, pass the historical phase of borders, for we are not so much concerned with when and how they came about as with how to use them effectively.

In discussing and illustrating the use of borders in giving the effect of unity and marking the limits of display, nothing whatever need be said in addition to what has been stated in the chapter on Rules. In those respects the same facts hold true with ornamental borders as with plain rule borders.

The first function of display, as has been stated, is to attract attention. While this fact is quite generally admitted, few realize the possibilities of borders in attracting attention, and fewer still utilize them with this express object in view. How successful a border may be in attracting attention to the advertisement of which it is a part is shown by Fig. 2. Occupying a full page in a late issue of *Collier's*, where the page limits served adequately to mark the limits of the advertisement and to separate it from other display — and in a measure at least to give it unity — a border was not required. That this advertisement is forceful in attracting attention is due solely to the border, quite the dominant feature about it. Attention once secured, the eye quite naturally is drawn to the

Invictus

Out of the night that covers me,
Black as the pit from pole to pole,
I thank whatever gods may be
For my unconquerable soul.

In the fell clutch of circumstance
I have not winced nor cried aloud
Under the bludgeonings of chance
My head is bloody but unbowed.

Beyond this place of wrath and tears
Looms but the Horror of the shade,
And yet the menace of the years
Finds, and shall find, me unafraid

It matters not how strait the gate,
How charged with punishments the scroll,
I am the master of my fate:
I am the captain of my soul.

Wm. Ernest Henley

FIG. 1.

FIG. 2.

FIG. 3.

border and therefore not available to typographers generally, but it illustrates possibilities in this direction so admirably that it should, by example, stimulate effort and a degree of approximation at least with type-borders. Daintiness and refinement are admirably suggested by the border which surrounds the advertisement for Cheney Brothers (Fig. 5). The use of light-toned, thin-line floriated borders is always appreciated by women, as such borders suggest the qualities that appeal most to them. Borders quite as suggestive of opposite characteristics, as, for example, robust strength, a quality inherent and desirable in many subjects for display, are available to compositors and designers.

Certain characteristics mark the design of the different nationalities and races — and these are quite generally known. When type-display treats of one

matter enclosed therein, which is set off by a larger measure of white than appears in the border itself—and, by the way, it is because of this white space that the border does not altogether "smother" the type. Assuredly, this border is much more elaborate, and contains within itself considerably more of interest than the ordinary type-border, but it shows so effectively what borders may accomplish in attracting attention that it merits close study even by those who have only type-borders at their disposal. That an ordinary type-border may have a measure at least of the power to attract attention is shown by Fig. 3, a much narrower border made up of repeating units similar to many which are available to compositors and advertising men generally.

Ornamental borders not only may attract, but they may also suggest — another quality which the deservedly honored plain rule-border possesses in but slight measure. An atmosphere in keeping with the subject treated in the display may be reflected in the border if good judgment is exercised in its selection, thereby making the reception more pleasant. Thus, in Fig. 4, the title-page of a booklet advertising a high-grade automobile, we find a border that is quite the making of the page. It suggests quality and value quite plainly, and it is only natural that we should base our opinion of the product by the character of the booklet, of which this title-page and its border are emblematic. This, of course, is an especially drawn

or another of these nationalities it is quite in order to dress it to fit the occasion. Such treatment is invariably appreciated. Considered in this light, what an admirable example Fig. 6 is. How admirably, too, the border has been constructed to match the type and illustration, which are quite similar to the Chinese

FIG. 5.

FIG. 4.

letters. Plain rules and two different styles of type-borders were all the ingenious designer of this page required to complete his picture. An evidence of the Navajo is found in the border of Fig. 7, the units of which are the characteristic figures woven in the rugs produced by these people. Assuredly and unmistakably this display suggests the Indian. The fleur

FIG. 13.

FIG. 14.

THE UNITS OF
THIS BORDER
are so conspicuous
they attract individ-
ually and therefore
detract from
the type.

FIG. 15.

THE UNITS OF
THIS BORDER
are so small that
they do not attract
individually. They
blend into a
design.

FIG. 16.

which also crowds the type closely. The act of reading is made irritating, and it is therefore difficult for the reader to concentrate. Under such conditions it is too much to hope that the words will be forcefully impressed on the mind of the reader and that he will be effectually influenced in favor of the service or article that is advertised.

In Fig. 18 the same type-matter is shown surrounded by a plain rule-border. One can see at a glance that the display is not so prominent and emphatic in Fig. 17 as it is in Fig. 18, for in the former the type is compelled to compete with the ornate border, which is exceptionally strong in attracting attention — perhaps to the advertisement, but assuredly from the type inside the border. It will be noted that in Fig. 17 an effect of a haze is given, a blurred appearance being suggested, whereas in Fig. 18 the image is clear cut and sharp. It is impressed on the reader's mind with the same sharpness as the eye sees a properly focused image on the ground glass of a camera — that is, not the least suggestion of a blur is evident.

This, then, is the great danger that must be guarded against in the use of ornamental borders. To use them with that rare degree of good judgment which obtains all their advantages for the display without any of their handicaps is a problem that, so far as the compositor is concerned, is not often solved. More license may be taken with forms of type-display which are assured of a reading than with those which must win a hearing. In the last named class we place newspaper advertisements especially, and, to a somewhat smaller extent, all other advertising. Therefore, ornamental borders should be used in that class of work with rare discretion. To know when all of their advantages have been secured, with none of their drawbacks, calls for careful consideration and study.

Plain rules make the best borders for general use in spite of their handicaps in attraction, suggestion and beauty. They serve all the practical purposes for which borders are intended — classification, unification, marking limits, etc. — with much less danger of their taking away from the prominence and readability of the type of the advertisement, which should be the dominant consideration at all times.

dangerous. Fig. 15 shows an illustration of the use of a border of this character. When we look at this design the eye sees the border as individual spots, each spot exercising a certain amount of attraction, and the unconscious attempt to look at all of them at the same time results in a confusion from which one seeks relief in the plainer borders. No matter how decorative the border may be, however, it is not objectionable if the various spots of which it is composed are small enough to blend into a design and lose their individuality. This is quite plainly demonstrated by Fig. 16. The border here used shows much more detail than that in Fig. 15, but it does not distract the eye from the type-matter as much as the latter because it is seen as a running band of color rather than as a succession of strong spots. Such borders as Fig. 15 should be avoided.

Conditions have a lot to do with the successful use of decorative borders in type-display. If the border is especially strong and ornate, as in Fig. 4, it should be printed in a subdued color, as that worthy example was in its original form, or there should be a goodly amount of white space inside it and around the type.

Fig. 17 represents an attempt for a picturesque effect by the use of an exceptionally prominent border — perhaps with a view to attracting attention. Does this border, as used, have sufficient value in attracting attention to compensate for the loss of effectiveness otherwise? Plainly, it does not. The prominence of the display-type is materially reduced by the prominence of the border,

FIG. 17.

FIG. 18.

XII. THE USE OF INITIAL LETTERS

RNAMENTATION is a very interesting as well as dangerous feature of type-display. It was not so many years ago that the feature of ornament was considered the most important one — that is, if we are permitted to judge from specimens of the work of that period. Type appeared accessory to the rules, borders and ornamental devices, with which ingenious compositors built up all sorts of fanciful arrangements to their own delight and satisfaction and to the horror of those who tried to read them.

The author knows an old-timer who flourished in 1885 and who still prizes many of his creations of that time. Conspicuous among these is a circus flyer of four pages, approximating in size a six-column folio newspaper. When asked how much time was required to set the four pages our friend replied "three weeks," stating that it "took a lot of time to justify" the short rules and "ding bats," so extravagantly employed, and to bend the rules here and there. Happily the pendulum has swung to reverse position for the most part until, today, the product of our best printers, in the limited and intelligent use of ornament, approximates more nearly the work of the early masters who worked at a time when the accessories for ornament were not available and printing was, perforce, simple. This old friend of the author's, who, from choice or necessity, has broken away from the general practice of thirty years ago, would take the copy for the flyer which required three weeks thirty years ago and set it in three days, or less. The result would be far superior, too, not only from the standpoint of a more pleasing appearance, but more especially because it could be read with greater ease and satisfaction. It would attract more forcibly, too, not only because of its more inviting appearance, but also for the additional reason that the space so largely taken up by the decoration in the flyer of thirty years ago would now be used for larger, more forceful, more legible type.

We cite this instance because the first thing to learn in the use of ornament is to use only a little. It is a fact that too great use of ornament ceases to be real ornamentation, for the effect of such overuse detracts rather than attracts, invariably resulting in cheap-looking, bizarre effects which none but the uncultured will appreciate, if they do. Better by far no ornament than too much.

Ornament, however, is necessary to type-display, if for no other reason than because it provides a means for giving distinction to type-forms, which without it would be more or less like others — different only in the type employed and the manner of its arrangement. The great use of the popular and legible type-styles of today means that they have little distinction in themselves and we must therefore give our displays the required distinction by the combination of type and sane ornament, and their arrangement. In addition, ornament beautifies and hence strengthens its effect in attracting attention, as already stated. Pleasing decorative accessories, when properly attuned to the remainder of the display, carry their attractiveness to the type-designs in which they are employed.

While it must be admitted that certain forms of type-display, particularly advertising broadsides, dodgers, and such like, call for no ornamentation, and that only a little is desirable in any form, there is yet a demand for ornament that must be met. This demand will perhaps never be better expressed than by Wornum, who wrote of "The Function of Ornament" as follows: "Universal effort shows universal want; and beauty of effect and decoration are no more a luxury in a civilized state of society than warmth and clothing are a luxury in any state; the mind, as the body, makes everything necessary that it is capable of permanently enjoying. Ornament is one of the mind's necessities, which it gratifies by means of the eye; and in its strictest esthetic sense it has a perfect analogy with music, which similarly gratifies the mind, but by means of a different organ—the ear. So, ornament has been discovered to be again an essential element in commercial prosperity. This was not so at first, because, in a less cultivated state,

FIG. 1.

we are quite satisfied with the gratification of our merely physical wants. But in an advanced state, the more extensive wants demand still more pressingly to be satisfied."

The desirability of ornament manifestly established, what means have compositors and designers for applying it to their type-displays? They have four vehicles, namely: rules, decorative borders, type-ornaments and initials. With one or more of these intelligently employed the compositor can so dress his display as not only to beautify it but to give it a distinction which is impossible with type alone. We will now take up the study of initials:

The use of initials in bookmaking antedates printing. They came into being with the "drawn books" which filled the gap between the days of parchment rolls and the beginning of printing. Not a few of these so called "drawn books" are models of beautiful lettering and decorative design, also illumination, and they will always serve as precedents, often as models, for certain styles of printing. In them initial letters of most elaborate form are found. The transition from hand decoration and illumination to the use of engraved wood blocks is shown in an interesting manner in the earliest printed books, an example of which is shown in Fig. 1, from Fust and Schoeffer's Psalter of 1457. In the original the decoration at the side and around the large initial letter, as well as the uncial capital letters in the text were printed in red. Initials were used continuously and with varying effects from the time these books were printed until the eighteenth century when we find interesting examples of box initials and pictorial forms on copper. The work of William Morris at the Kelmscott Press is perhaps responsible for the more recent stimulus to the use of initials. The initials used by Morris were of a black, strong character and these in combination with bolder type than that previously used in bookwork form some of the most characteristic and interesting examples of decorative printing ever produced. An adaptation of Morris' work, in which a large initial is used, is here shown in reduced size.

FIG. 2.

Book page adapted from the work of William Morris illustrating use of large, bold initials and decoration in combination with bold-face types. Shown by courtesy of Small, Maynard & Company, publishers, Boston, Massachusetts.

tive initials to a certain limited extent and pictorial initials to a very marked degree, can not apply to a plain type letter which has no particular suggestive value.

In ordinary bookwork, or for marking a change of thought, a new beginning — or to emphasize an important section in an advertisement — a plain two or three line initial of the same

PRELUDE TO VOICES OF THE NIGHT

HENRY WADSWORTH LONGFELLOW

PLEASANT it was, when woods were green, and winds were soft and low, to lie amid some sylvan scene, where, the long drooping boughs between, shadows dark and sunlight sheen alternate come and go; or where the denser grove receives no sunlight from above, but the dark foliage interweaves in one unbroken roof of leaves, underneath whose sloping eaves the shadows hardly move. Beneath some patriarchal tree I lay upon the ground; *his hoary arms uplifted he,* and all the broad leaves over me clapped their little hands in glee, with one continuous sound, — a slumberous sound, a sound that brings the

FIG. 3.

It must be noted, however, that initials serve a practical as well as a decorative purpose — they are by no means wall flowers. The use of initials, in fact, may properly be classed as a form of emphasis, for they indicate the start or beginning. When we see one of them in the middle of a page the eye marks it as a fresh start, the beginning of a new thought.

Initials may be roughly divided into two distinct classes — plain, that is, simple letters, and ornamental block characters in which the letter proper is embellished by decoration surrounding it. The ornamental cover a wide field from those in which the decoration is quite simple to those in which the decoration is elaborate, and comprise the square, floriated, pictorial, etc.

Plain initials, a larger size of the body or text type, or a different but harmonious style, are by far the most generally used, doubtless because they are the most practical. Considerations of appropriateness, which govern purely decorative initials to a certain limited extent and pictorial initials to a very marked degree, can not apply to a plain type letter which has no particular suggestive value.

In ordinary bookwork, or for marking a change of thought, a new beginning — or to emphasize an important section in an advertisement — a plain two or three line initial of the same class of letter as used for the body serves all practical purposes. The same would apply to a scientific book, where ornamentation of any kind would be out of place. Natural design — that is, pictorial illustration — seems appropriate only when it bears relation to the subject of the text, as, for example, floral initials for a book on botany. It is quite obvious, also, that an initial containing in its decoration a suggestion of some popular sport would not be consistent on a theological treatise, while an initial suggesting studiousness would be equally out of place on a summer resort booklet. Common sense should be a sufficient protection against such manifest inconsistencies, however, the broad statements above being made simply to

impress upon readers the importance of the matter of appropriateness in a general way.

By far the greater portion of decorative initials offered by the typefounders are of the conventionalized variety and may be used with appropriateness on many kinds of work, except, of course, where any decoration at all would be out of place.

It would also seem unnecessary to state that the initials throughout a book should be of the same style of decoration, but inconsistencies in this respect occasionally come to light, hence the suggestion. Furthermore, the initials should agree with the headpiece, tailpiece and vignettes used, as in Fig. 3.

This brings up a very important point: In the use of initial letters, the same as with other elements affecting the harmony and artistic quality of letter-press printing, too much

THE AMERICAN INSTITUTE OF GRAPHIC ARTS

S PREPARATIONS WERE BEING made in all parts of the World to send exhibits to the International Exposition at Leipzig for Book Industries and Graphic Arts, there was brought very sharply into notice the lack of an organization in the United States which looks after the interests of those connected with the Graphic Arts.

We have an extraordinary number of printers and publishers, etchers and engravers, men engaged in the paper and ink industries, artists and men of business who care for the graphic arts, but they have had no society, club or institute for a place of meeting, or an exchange where their several interests might be discussed.

Realization of this gap in our art societies led a number of gentlemen to plan the founding of an Institute of the Graphic Arts at once. Messrs Wm. B. Howland, Alexander W. Drake, John G. Agar, John Clyde Oswald and Charles de Kay were the first movers to this end. The Institute was incorporated and the following officers elected:

Honorary President, ALEX. W. DRAKE, of the Century Company, New York. President, WM. B. HOWLAND, Publisher the Independent, New York. Vice-President, JOHN CLYDE

FIG. 4.

attention is frequently given to the constituent parts and not enough to the ensemble, the display as a whole. The chief beauty and value of any element of type-display, it must be remembered, lies in its power to harmoniously enhance the beauty of the ensemble of elements by supplying only its rightful proportion of merit to the whole display. To properly contribute to the strength, grace and beauty of the entire display it must, in a measure at least, lose its individual attraction. The initial must not be emphasized and thrown into high relief by the other elements playing up to it. It should coördinate with all the other elements for the production of a display that has individuality and a pleasing, harmonious appearance.

Various considerations govern the use of initials if they are to fulfil their practical and ornamental purposes without coming into conflict with the entire scheme. For example, there is the consideration of size. No hard and fast rules may be laid down to govern the size of the initial to be used, as much must be left to the designer if he is to be given full liberty in his efforts to stamp his work with individuality. Certain

general statements, however, may be made. When considering the size of an initial to be used the page on which it is to appear must be regarded as a whole — not the width of a single column, should the matter be printed in two columns. The openness or closeness of a page must be considered, also, for a larger initial may be used on a leaded page with ample margins than would be suitable in a page of small type, set solid and with narrow margins. While one has a considerable latitude in choosing an initial as regards size, there are limits beyond which he should not go. There is an old saying that if an initial is to be used, make it count — use a big one. Reason should govern in all things and it would not be advisable to go beyond the limits of size illustrated in Fig. 4. In fact, it is too large for general usage, but on a large page such as this was in the original it is quite permissible.

The author has always considered that an idea illustrated was much more easily comprehended than one simply written about. We will therefore, from this point, consider initials in practical use, illustrating, along with the continuation of our text, proper and improper use. Readers are cautioned against considering the succeeding matter in the light of mere illustrative examples, the matter of which has no bearing on the subject. In the following paragraphs the text accompanying each initial bears directly upon the use illustrated thereby and should be read as carefully as that which has gone before, in which reference is made to numbered exhibits, interspersed throughout the text.

MARGINAL space about an initial letter must be carefully considered. In the use of regular square and rectangular initials, either decorative block characters or plain type letters, the accepted rule is to set the first line containing the remainder of the word of which the initial is the beginning letter flush to the initial. The remainder of the lines alongside the initial should be indented as they have been in this instance. The extent of the marginal space at the side should be in proportion to the size of type, and should match the space at the bottom. Considering the size of type here employed the marginal space at side and bottom of the initial is about right.

MANY compositors seem to think that two ems of white space should separate the initial from the body of the type, as here shown, but why is a mystery, as the initial is as much a part of the page as the remainder of the type, and should be considered as such. The correct space is decided by the class of work and the style in which it is set. Leaded type set in wide measure must necessarily have more white to correspond with the rest of the page, yet one em of its body is sufficient. For solid matter up to thirty ems pica wide an en quad of white of its own body is ample. (This is approximately the amount in the preceding example.)

LETTERS such as A, L, T, V, W and Y present certain difficulties because of their irregular forms. L and A are especially bothersome as the letters must be mortised at the top in order to get the best results. A wide area of space between the initial and the rest of the first word is rather unsightly. Note in this paragraph how, by mortising, the first word is kept together. Without mortising it would seem to have no connection with the initial.

THAT, ordinarily, all lines at the side of an initial with the exception of the first should be indented is well known. In the letters T, V, W and Y, however, the widest parts of the characters are at the top, therefore indention is not desirable. Imagine how uneven the spacing around the initial in this paragraph would be were all side lines but the first indented, and then look at the example which follows where they have been so indented.

THIS illustrates poor spacing around an initial. Compare with the preceding paragraph. An initial should be set as an integral part of the text and it should not be isolated as in this case, appearing, as it does, to be floating in space. This initial is the same size as that shown in the preceding paragraph. The initial in the preceding example aligns at the bottom with the third line of the text (the bottom of an initial should always align with the bottom of the last line alongside) and the fourth line appears below, as it should. In this line, however, the shoulder of the initial letter was in the way, and, rather than shave off a portion of it, the page was ruined. In the preceding example where the initial was properly handled the shoulder was shaved off.

Occasionally a type initial is of such character as to show to best advantage only when given special treatment. Swash letters and fancy, unconventional styles come under this

GHE several desirable homes which we are just completing are all built upon a much lower material and labor market than now prevails; and they offer the best arrangement and conveniences found in the most modern house planning.
We recommend these homes as exceptional opportunities at this time—and offer them on convenient terms.

FIG. 5.

heading. An illustration which demonstrates the advantages of giving such characters individual treatment and which shows that rules of alignment, however reliable in the case of conventional styles, can not be made to apply in all instances is provided by Fig. 5. If this character "T" were placed in the customary manner there would be altogether too much space around the letter, and, because of its irregular shape, the squared contour of the type-group would be broken. It is in utilizing judgment in matters of this sort that the designer and compositor indicate their ability to the most marked extent.

A VARIATION in practice is sometimes introduced which gives a good effect for certain books — the use of a two-line letter with the justification above the first line of text, as is here done. This fashion is effective with an open but small size of typography, and is more appropriate for a style that may, perhaps, be described as exaggerated conventional — that variation of the strict conventional which involves double and triple leading, letter-spaced page headings, title-page composed with title lines and imprint separated by three-fourths of a page of blank space, the chapter and sub-titles placed at the extreme top of the page, etc., but with a typographic scheme that is strictly conventional. It is an entirely dignified and justifiable departure from the customary, if the up-tending initials are justified by the other elements.
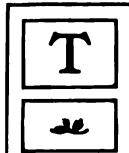
T HE margins around this initial are too narrow, because of the wide areas of white space inside the rules. The character of the letter is open, therefore the margins should be generous to conform. This paragraph also illustrates an improper alignment of the first line of text. The top of the first line of text should align with the top of the initial, if it be regular as this

one is. In the following paragraph correct alignment and correct margins are shown.
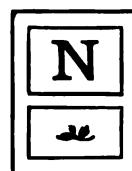
NOTE how much more pleasingly this initial is placed than the one preceding. It has a fixed appearance, while the other seems "out of register." When placing decorative initials which have a well defined outline the first line of the text should be aligned with the top of the border or decoration, but where the decoration is irregular alignment is made with the top of the letter proper.

EVERY initial, however, should not be aligned at the top with the top of the first line alongside. In this case the decoration is irregular, and if alignment were made with decoration the first line of the text would appear too high. Therefore, alignment is made with the letter proper. A study of typefounders' catalogues will give one a good insight into the proper treatment of different styles of initials.

HERE the pendant of the initial is not balanced beneath the letter as above. When the decoration is of a diminishing size toward the left of the letter, or when it hangs below only the left side of the initial as in this example, the matter should be set in steps, keeping approximately the same distance from the beginning of each line and the design as is here done. In the effect of freedom produced such initials are very desirable.

THIS does not represent a good use of the initial. The letter proper is too far removed from the remainder of the word of which it is a part. One does not readily grasp this initial as a part of the word owing to the great distance which separates it from the other letters. The small size of this letter has its effect, also, for if the letter were large the connection would appear closer. The decorative quality of the border in which the letter is placed adds a pleasing touch of ornamentation to the page, of course, but this pleasing touch can be attained without the fault here evident by the use of blocks mortised in the center, slightly above the center or in the upper right-hand corner.

THE initial letter here used is too heavy to harmonize in tone with the type. It is too black — apparently standing out in front of the reading-matter and clamoring for attention. When reading these lines the eye is irresistibly drawn toward the initial, inasmuch as it is the dominant factor of the paragraph. In a warren of white rabbits a single black rabbit would be very conspicuous, more so than would a gray one, as black and white are in greater contrast than white and gray. If the initial were printed in red, orange or a tint of some cold color, so that its tone would be weakened, it would be very good.

HERE is an initial that violates both shape and tone harmony. It is too condensed to look well in combination with the type used in these columns. A tall steeple, if placed on the Capitol building at Washington, D. C., would look very much out of place, as it is a different style of architecture than the rest of that magnificent building. The dome, however, has the characteristics of the building proper — there is harmony and unity of effect.

HOW much more pleasing this initial is than the condensed form. In selecting this initial harmony of both shape and tone have been given consideration. In Hegel's "Philosophy of the Beautiful" we find the following: "The pleasure in harmony consists in its shunning differences too rude and oppositions too startling, for the accord must be more apparent than the difference, and never, or but momentarily, be lost sight of."

Although the typefounders are constantly placing new and beautiful initials on the market, these can not always be secured in time for use on the work in hand, and it would be unwise from an economical standpoint to stock all characters of the variety of styles of initials that would be desirable in the long run. In such emergencies, and considering that some-

letters. He must make sure, also, that there will be sufficient white space around the letter to enable it to stand out distinctly. Fig. 6 shows a number of such "home-made" initials which should serve to demonstrate the possibilities of invention along this line.

Thus far we have considered only the handling of initials and their use in book and booklet work and elsewhere, as in the reading-matter of advertisements, for example, where the same general rules of size, alignment, appropriateness and harmony also apply. In addition, initials may be brought into use in general commercial work, often with telling effect.

FIG. 6.

No rules may be given for such use, however, results depending on the initiative, originality and good judgment of the compositor. Figs. 7, 8, 9 and 10 illustrate effective employment of initials in general job-printing forms.
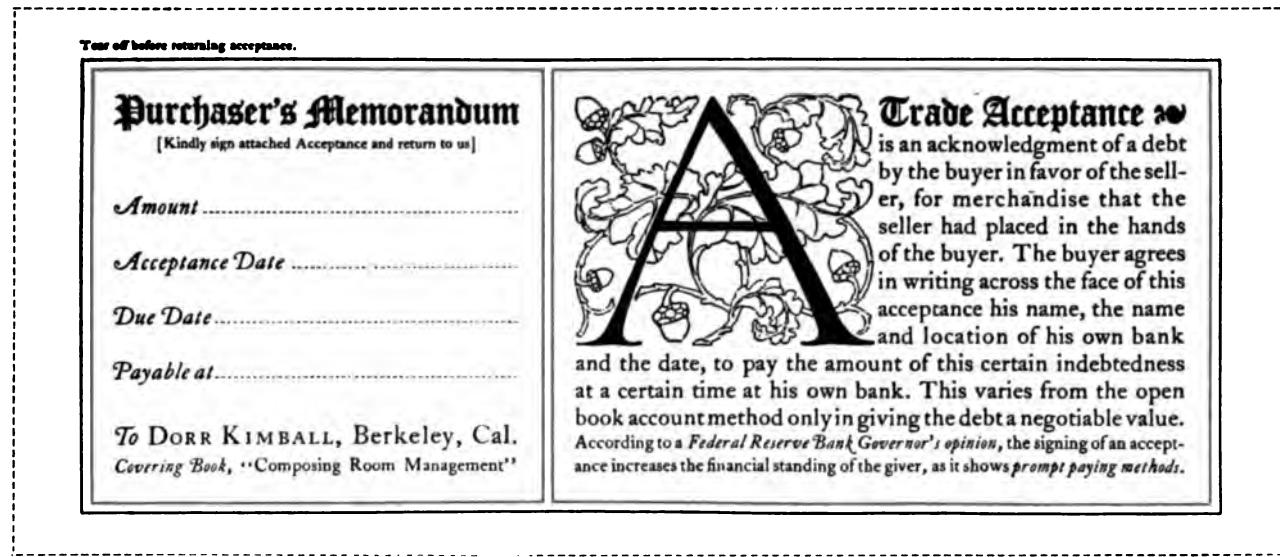
FIG. 7.

thing more than a plain type initial is desired or required, very effective ornamental initials can be made with ordinary letters and rules or harmonious decorative border units, or both in combination. There is no end to the possibilities for original and pleasing effects offered the compositor who has a few fonts of good border at his disposal. The designer of such initials must use care, however, lest the borders overbalance the

Much of character and interest is given the slip which was attached to a trade acceptance form, by the large initial shown in Fig. 7 which appears above. It will readily be seen that the initial is far and away larger than necessary for all the practical purposes an initial can be expected to perform, and that it takes up space which in most forms at least could be better utilized for display, with, perhaps, a larger size of type for the

body-matter. In the present instance, however, the body-matter — at least in the original — is sufficiently large for all purposes of legibility, and the display is not of such nature as to demand great prominence. The initial is purely a decorative element in this case — the more so because it constitutes only the article "a" and not the beginning of an important word. As a decorative element the initial adds both life and character to the piece, and the distinction afforded by its use will go a

use is largely practical, in that it directs the eye to the point where reading begins, it does not mean that a pleasing, decorative touch may not be given the composition at the same time, for it most assuredly may be. In an advertisement where there is no display of consequence, an initial — if it be large enough — may be the dominant attractive force. In Fig. 9, for example, the unconventional use of the large type initial is for the express purpose of attracting attention, for which it plainly has much

Fred · B · Bain · *Advertising Merchandise*
126 Post Street · San Francisco · California

FIG. 8.

long way toward compelling attention. Much of the characterful — though not always pleasing — work emanating from the famous Roycroft Shop of the late Elbert Hubbard, the motif for which is based on the product of William Morris, features large initials, often used after the fashion of Fig. 7. The success of the idea depends on its being seldom seen, hence if generally used it would lose all its value, for, undeniably, there is a certain difficulty in giving sustained and uninterrupted attention to the text of work in which such large decorative units are employed.

It is often considered desirable to get away from the conventional and ordinary in business stationery, and when the nature of the business is not too dignified much of publicity value may be imparted to letter-heads, envelopes, business-cards, etc., by distinctive and novel treatment. Expedients in the arrangement of the type itself may often be depended upon to secure the necessary distinction and novelty, upon which publicity value in such forms so largely depends. Illustrations, decorative type-ornaments and initials however, may often assist in giving life and character to stationery forms, and by no means the least useful of these are initials. That initial letters may be used with telling effect on a letter-head, and thereby aid an unconventional type arrangement in affording distinction, is demonstrated by Fig. 8. Similar use of initials in color can be made in business-cards, envelopes, bill-headings, and other stationery forms.

In advertising display, initials — both plain letter and ornamental — are coming into wider use. To spot the eye on the subordinate matter, the text following the display-lines at the top, an initial will go a long way toward holding the attention after the dominant display has attracted the reader to the advertisement. While this

force. Without display of an effective sort this advertisement would indeed be dull and dreary were it not for the initial and the trade-mark design.

Fig. 10 shows how type-ornaments and plain letters may be made to do double duty when printing is done in two colors. They may often be combined, as in this instance, with especially effective results, particularly when the ornament has especial significance related to the subject treated of or advertised as is the case in Fig. 10. The fact that the letter in color prints over the decoration in black will not create a bad effect, provided the ornament is reasonably light and open. The same idea may be carried out with small half-tones and line illustrations, as is frequently done on souvenir and resort booklets and catalogues.

Page after page could be utilized in showing illustrations of initials in use in type-display, but there is a limit to the space available, while other features of greater importance demand attention. The general rules governing the use of initials in text-matter have been given, while the several illustrations showing how they may be effectively employed in forms that are essentially display should be sufficient to suggest the possibilities for their use in that respect. The designer and compositor of type-display should experience no difficulty in making adaptations to suit his own peculiar and individual requirements. Such ideas may be depended upon to please customers who appreciate novelty of effect in printed advertising.

A word of caution in conclusion as at the beginning: Remember, always, that type was made to read. If a decorative element, initial or something else, handicaps clarity to such an extent that it more than offsets its advantages in attracting attention or in mere embellishment it should be eliminated from the scheme.

WE place a high value upon the good will of the man who is at least our customer in spirit. He who recommends Royal Electrotypes is indeed a good friend, not only of ours, but of the person whom we make the beneficiary.

Royal Electrotype Company, Philadelphia

FIG. 9.

SAFE DEPOSIT BOX in our banking rooms in the above building is the proper place and the safest place to keep Liberty Bonds, War Savings Certificates, Bonds, Stock Certificates, Insurance Policies, Savings Bank Books, Jewelry and all kinds of valuables which cannot be safely left about the house.

Boxes $10 per year
Larger Boxes $15 per year and upward

COMMONWEALTH TRUST
COMPANY
30 CONGRESS STREET   BOSTON, MASS.
RESOURCES OVER $30,000,000

GENERAL BANKING DEPARTMENT
ALSO A SAVINGS DEPARTMENT

FIG. 10.

out the reading-matter from the maze of ornament intermingled with it. In the resetting (Fig. 4), the reading-matter is made the most prominent feature of the page. The design, it will be seen, is much more simple and much more easily read — it answers the purpose better in that it conveys the message to the reader in a much clearer manner.

However, while Fig. 4 is neat it might be considered too weak for a cover, or too commonplace — in fact, scarcely pronounced enough. We have made it strong and pronounced in Fig. 5 by the use of ornament in the form of a border, which covers practically the entire page. Why, it may be asked, is Fig. 5 not too decorative? Plainly there is as much ornament in it as in Fig. 3. A comparison of Figs. 3 and 5 as to the effect of ornament brings up

FIG. 2.

to be pleasing to the eye. Shape and tone harmony are essential between type and ornament if attractive results from the combination are to be attained. As both shape and tone harmony were thoroughly covered in the chapters devoted to those subjects, further attention to these particular features is not required at this time.

There remains for consideration the matter of appropriateness, by which we mean that the ornament if suggestive at all should not suggest something foreign to the subject treated in the display, as, for instance, the grape ornaments on the page relating to gas engines (Fig. 6). Many ornaments which are of general significance are supplied by the typefounders. These can be safely used on printing pertaining to almost any subject. In the design of these neutral ornaments
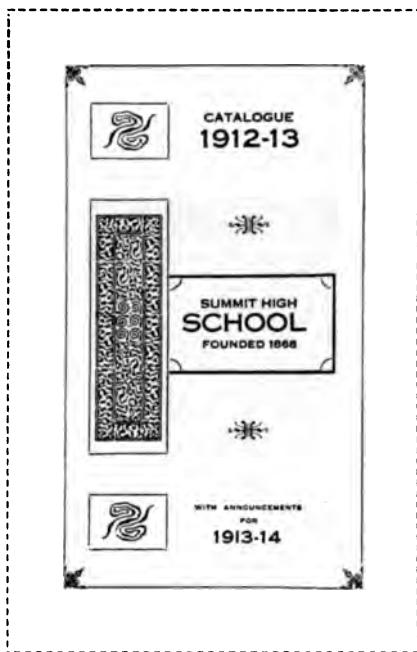
FIG. 3.
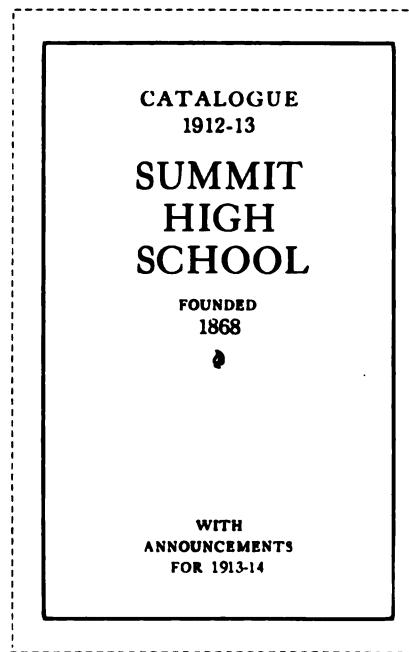
FIG. 4.
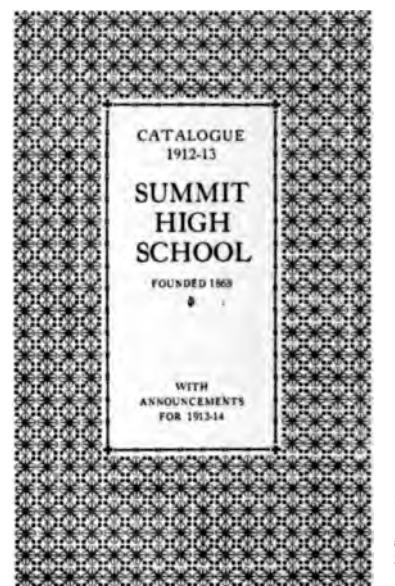
FIG. 5.

an interesting point: When a closely knit decorative pattern is run over an entire page, leaving but a panel for the type, as in Fig. 5, the decoration in itself does not offer the attraction to the eye that the number of separate and distinct ornaments do in examples like Fig. 3. The all-over decoration forms a background for the type in the panel and is therefore not offensive, while the individual ornaments of Fig. 3 act as counter attractions to the display. While the decoration in Fig. 5 covers a large portion of the surface of the page, the fact that it is of a repeating pattern and forms a background for the type-matter makes it much more pleasing than the unrelated, individual decorative spots of Fig. 3.

The advisability of restraint in decoration established, certain other considerations must be given if even then the work is

FIG. 6.

leaves and flowers have furnished the chief motifs, and, when conventionalized, make acceptable ornaments. Fig. 7 shows a group of ornaments simplified according to artistic principle and thereby made conventional. Such ornaments, moreover, are more pleasing in connection with type than those in which a natural effect is attained by perspective and shading, as in Fig. 8. Nothing here stated should be construed as an inference that illustration is undesirable, for obvious illustration is one of the most effective and desirable means of telling the story in advertising as in everything else. It has been well stated that a good picture is worth a thousand words and that a picture will express a point far quicker and better than words. But illustration as illustration, and illustration as ornament, are two widely different points, and the
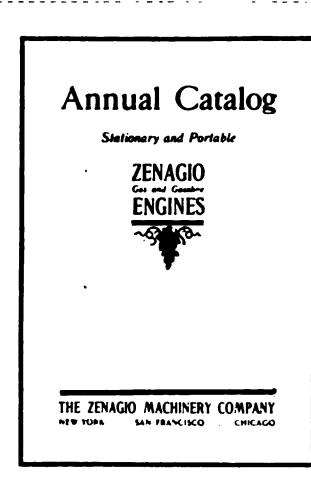
illustrative ornaments so much used in years past can not be said to be either illustration or ornament, as reference to Fig. 8 will quickly show. As illustration is not supplied by the printer, it is without the province of the writer to treat of it

and well chosen ornament advantageously placed to occupy space not required for type, and it thereby obviates any tendency toward vacuity. The ornament gives character and dignity to the composition, while the generous space allotted to

FIG. 7.

FIG. 8.

further than to say that just as with ornament it should harmonize with the typography, be appropriate and be pleasing to the eye. With a wealth of decorative material like the ornaments in Fig. 7, the typographer or other designer of type-display will select his floret or other ornament — appropriate by symbol or general in significance — adapt his type-display to the character of the device, or vice versa, select his paper and ink in accordance with these and the other requirements, and he will produce a beautiful and significant entity, adequately embodying the idea of the design.

Ornament is also useful as a space filler. This may be considered a subordinate, perhaps unworthy, position, yet it gives great opportunity to produce pleasing, interesting and striking effects in type-display. The wealth of space at hand in those instances where something is required to "fill in" lest a blankness result gives margins that considerably augment the beauty of good ornament. If the device has any bearing in appropriateness on the subject of the display, the space filler becomes in effect the heart of the whole composition. Fig. 9 is an example of a refined

it acts as a setting to greatly enchance its effect as a device. The strength of a good piece of ornament is not in proportion to its size. Like a blackbird against a field of drifting snow, it can not be missed — it is sure to be found and noticed.

While vacuity may be escaped by a touch of decoration thrown in with studied carelessness, it is sometimes well to fill the space completely or at least in such manner as to preserve the measure of the composition, as in Fig. 10. With all type-lines of equal measure, consistency is secured, as shown in this specimen, by the use of a device which is of the same measure as the type.

Ornament is also of great value in giving shape, and thereby grace, to a type-group, even while functioning as ornament for its own sake. We will readily agree that the page (Fig. 11) would be very severe and commonplace were it not for the ornament, which, with the type-lines above, forms a perfect inverted pyramid of the design as a whole, even as the ornament itself is an inverted pyramid. In Fig. 12 the ornament not only finishes off the upper group of type but also fills space that might otherwise prove embarrassing with the style of type arrangement followed, and it furthermore

FIG. 9.

FIG. 10.

BANK & OFFICE BUILDINGS

FIG. 11.

ESTABLISHED 1855

C. B. COTTRELL & SONS CO.

EDGAR H COTTRELL, PRESIDENT
CHARLES P. COTTRELL, TREASURER
ARTHUR M. COTTRELL, SECRETARY

MANUFACTURERS OF

PRINTING MACHINERY

Works
Westerly, R. I., U. S. A.

Main Office
41 Park Row, New York

Western Office
279 Dearborn St., Chicago, Ill.

FIG. 13.

HANSEN'S

MINIATURE SPECIMEN
BOOK OF ATTRACTIVE

TYPE FACES

SHOWING ALSO SOME NEW
BORDERS AND ORNAMENTS
THAT WILL AID IN GIVING
DISTINCTION TO PRINTING

THE H. C. HANSEN
TYPE FOUNDRY
ESTABLISHED 1872
190-192 CONGRESS ST BOSTON
535-537 PEARL ST., NEW YORK
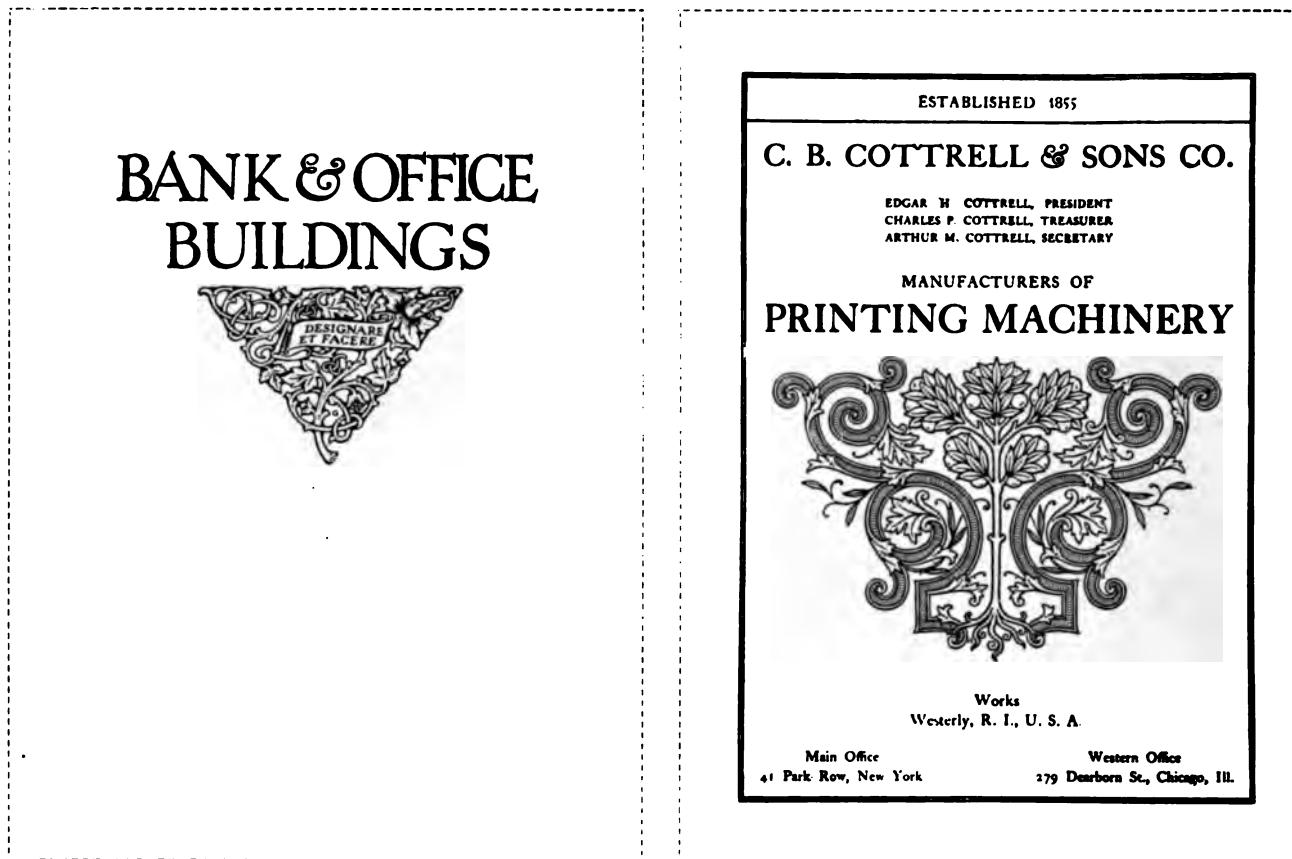
FIG. 12.

directs the reader to the firm-name below. Would Fig. 11 and Fig. 12 be considered good pages without the ornaments? We venture to state that a great proportion of their effectiveness would be lost if the ornaments were taken out. The reader can cover the ornaments with strips of paper, and determine for himself whether or not they fulfil a useful purpose. The practice of adding to and taking away from examples of type-display that come to the attention of those engaged in the business and art of typography is a good one. To go farther, cutting apart and rearranging sections or units of a composition is the most instructive of experimental work that one who is interested in the arrangement of type and utilities can engage in.

Just as there is greater danger of having too much rather than too little decoration, so there is greater danger of selecting ornament that is too large than too small. The ornament in Fig. 13 is entirely too large, especially since it has no significance in connection with the concern or subject advertised. It quite dominates the page, and the effect is to draw the eye down and away from the important matter above. With Fig. 5 this example provides an interesting comparison: The extent of the ornament in Fig. 5 is greater than in Fig. 13, yet it does not handicap the display in the former as is done in the latter, because
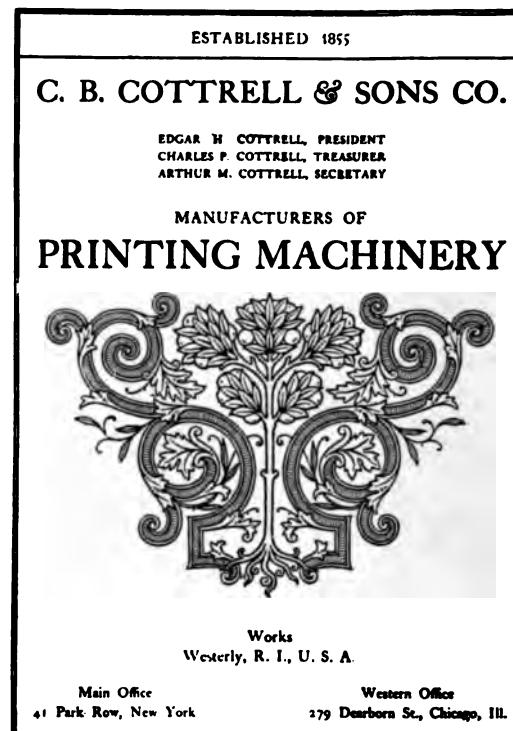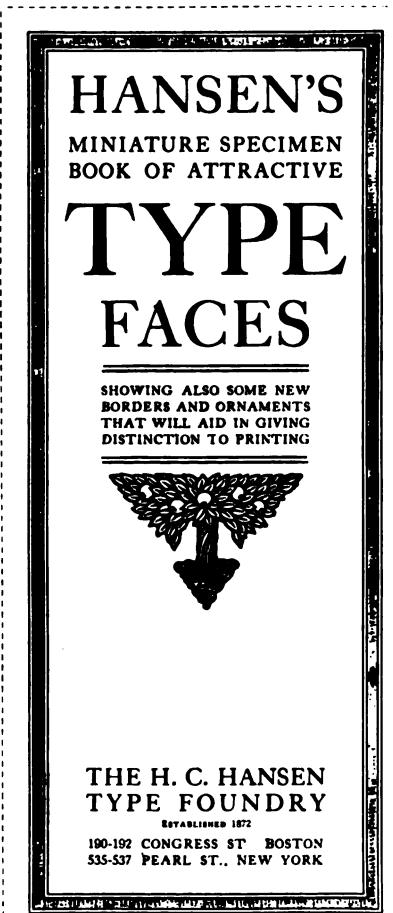
it *surrounds* the type set in a panel of white. It focuses the eye upon that type by reason of the contrast of white with gray. In Fig. 13 the ornament is set *inside* the relatively weak border and does not provide contrast to the advantage of the type as in the case of the border in Fig. 5.

If there were fewer words in Fig. 13, set in much larger type, the ornament might not be too large, but in proportion to the size of type in this title-page it is entirely too large. It seems plain that the size of the page, or space, does not have so important a bearing on the size or extent of the ornament as the condition of use and the size of the other units in the composition.

It will therefore be seen that no rules may be laid down to govern the extent of decoration. In the final analysis it is a matter pertaining to the individual display and the manner of applying the decoration. One's taste and judgment should tell him when the decoration hampers the effectiveness of the type, when the attention is held more by rules and ornaments than by the words, or when the decoration is so intermingled with the type that the whole becomes a confusing jumble.

If the suggestions here given stimulate careful thought, observation and experiment all will be accomplished that could be expected.

XIV. PROPORTION

ROPORTION, as a principle of art and design, has numerous applications in type-display. While the lack of proportion may not be so quickly recognized by the untrained and uneducated eye as the absence of tone or shape harmony, fundamentals of design already considered, the effect produced is equally as unpleasant. The only difference is that the mind back of such untrained and uneducated eye can not so easily determine what is wrong, even though it may sense something amiss. The study of proportion therefore takes on added interest and importance, for it trains the eye to distinguish between good and bad proportions and thereby avoid or be able to correct the bad effects resulting from its disregard.

Before we can take up the study of its application to type-display we must first fix in our minds just what proportion is. Probably the clearest and simplest definition of the term itself — at least so far as its general application to type-display is concerned — is, "Proportion is the *pleasing inequality* of — or variation between — the parts of an object." Furthermore, proportion is the result, both in nature and in art, of the adjustment of rhythmic or graded measures.

A distinguished school of art instruction starts its pupils on the seemingly simple exercise of dividing a square or rectangle by a straight line. This exercise seems so simple that one is tempted to remark: What art can there be in placing a straight line? What difference does it make whether that line is placed high, low or exactly across the middle?

But there is a difference. Dividing the space of the rectangle in two parts makes the relation of those two parts — that is, the comparison of their size — either pleasing or displeasing. Just as the difference between notes in music, measured by the amount that one is higher than the other, determines harmony or discord, so the difference between two divisions of a rectangle, measured by how much larger one is than the other, determines whether or not they are agreeable in proportions.

While we can not say with certainty that the laws of musical harmony may be applied just as they are, or that they may be made to fit proportioning spaces, yet there seems to be a hint that in the adjustment of spaces, as in the adjustment of tones, there is harmony which undoubtedly rests upon fixed although not as yet fully discovered laws.

We do know, however, that a line dividing a rectangle into two equal parts does not provide such a pleasing relationship as one dividing it into unequal parts. Fig. 1 shows a rectangle divided into two equal parts, and one can instantly see that it produces a monotonous, uninteresting effect. However, that the difference may be too great, as well as too little, is evidenced in Fig. 2, where the one space is four or five times as great as the other.

Just what, specifically, is the most agreeable division is not certain. Extensive experiments along this line show that authorities differ as to what the most pleasing proportions are.
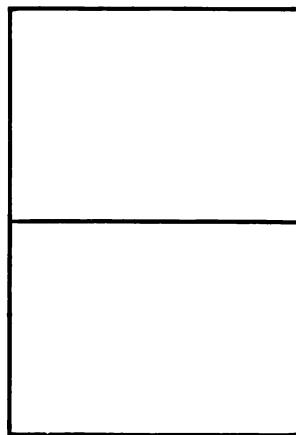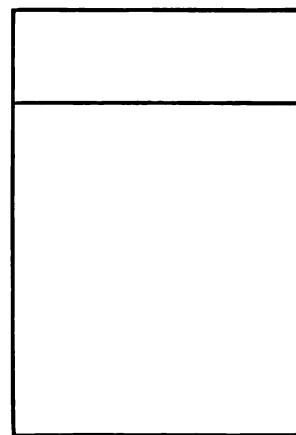
FIG. 1   FIG. 2

However, there is not such a great difference between the proportions advocated by these authorities as should trouble the designer of type-display. Some capable writers on design give the ratio of division which results in the most agreeable effect as three to five, while others insist that it is two to three. The difference between the two ratios is just one-fifteenth, a very small fraction indeed — three-fifths and two-thirds reduced to the smallest common denominator being nine-fifteenths and ten-fifteenths, respectively. That the result from the use of either ratio of division is practically the same is shown by a comparison of Fig. 3, divided on the ratio of three to five, and Fig. 4, divided on the ratio of two to three. What is of greater importance, however, is to recognize that Fig. 3 and Fig. 4 represent more agreeable divisions than Fig. 1 and Fig. 2. These exhibits also demonstrate that, however mooted the question of the correct ratio may be, the most pleasing division is to be found in the vicinity of two to three and three to five, a point not difficult to see after comparing these four examples.

The question of proportion is not thoroughly considered without reference to the Golden Oblong, the proportions determined by the early Greek philosophers as providing the most agreeable oblong shape. This Golden Oblong is doubtless the basis for the division of spaces on the ratio of three to five. The Greek rule on the proportions of a rectangle was that the

short side should be three-fifths of the length of the long side. To determine the length of a page the width of which is five inches, is a simple problem in fractions, viz.: three-fifths equals five; one-fifth therefore equals one-third of five, or five-thirds; five-fifths equals five times five-thirds, which is
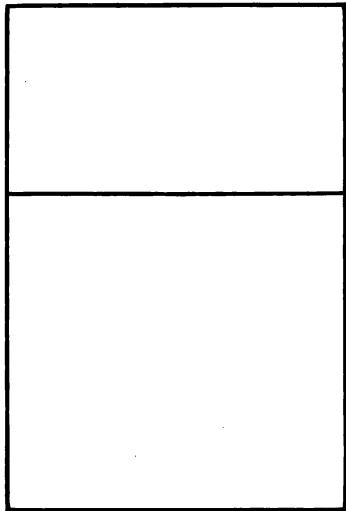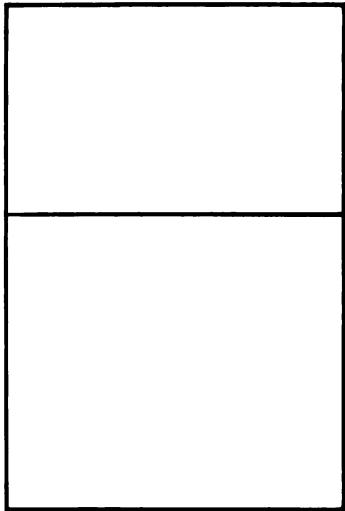
FIG. 3   FIG. 4

twenty-five-thirds, or eight and one-third. A page five inches wide to be of the proportions of the Golden Oblong must therefore be eight and one-third inches deep or long. The Greeks, we believe, also established the rule of proportion that the small part should be to the large part as the large part is to the whole. On this basis the rectangle of the Golden Oblong and the ratio of three to five work out to a small fraction, and must be considered in close relation.

Fig. 5 is a page in the proportions of the Golden Oblong, while Fig. 6 is a page the dimensions of which are in the ratio of two to three. While it will be noted that the first is longer in proportion to its width than the second, both will be seen to be quite agreeable to the eye, much more so than Fig. 7, a square — monotonous equality again — and than Fig. 8, which presents a far greater difference between length and width than either of the good proportions, and which is quite similar in proportion to the division of spaces in Fig. 2.

When it comes to the application of the Golden Oblong to the page of a book, the printer is confronted with the problem
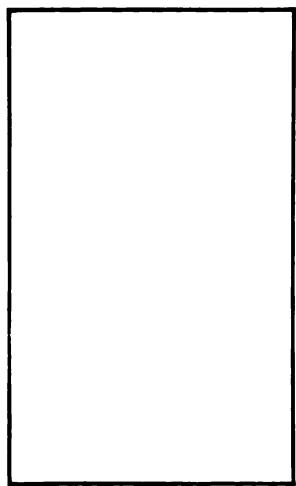
FIG. 5

A page in the proportions of the Golden Oblong favored by the early Greeks as representing the most beautiful proportions. The width of this rectangle is three-fifths of the length.
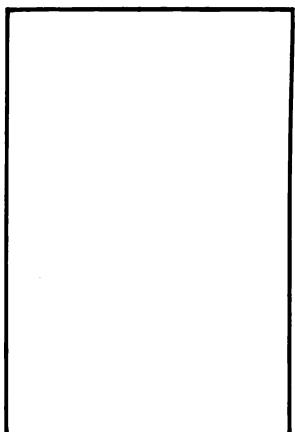
FIG. 6

The two to three ratio of proportion indicated by a rectangle which might represent page size, advertisement, panel, etc. It is generally favored by graphic arts workers and the standard sizes of paper fold to or near its proportions. The 24 by 36 inch sheet, on the ratio of 2 to 3, folds to 6 by 9, etc.

of whether to make the type-page or the paper-page of those proportions. He is dealing with two rectangles, one or the other or neither of which can be in the shape of the Golden Oblong. To make both the type-page and the paper-page of the proportions of the Golden Oblong is to run up against the proposition of improperly proportioned margins. Both paper-page and type-page being of the same ratio, the paper-page in that event being simply an enlargement of the type-page, the depth, being greater on the type-page than the width, has increased in the enlargement (the paper-page) in greater proportion, so that the space available for margins is excessive at top and bottom. To make the paper-page of the proportions of the Golden Oblong means making the type-page proportionately deeper, whereas to make the type-page of those proportions requires that the paper-page be wider — that is, if the margins are to be pleasing. A page like the first will appear too narrow, type-page accentuating paper-page, whereas the second will appear too wide, as indeed it will be. The most agreeable effect results when the page *as a whole* has the *effect* of the Golden Oblong. To achieve this effect a compromise must be made between type-page and paper-page. In such a compromise neither page nor text has the measure of the Golden Oblong, although in it the standard of the Golden Oblong is *apparently* embodied. While its text is narrower and its page wider than the standard, the page as a whole looks right, and, after all, that is what we are concerned about.

While it seems apparent that no mathematical rule that all will subscribe to can be laid down for shapes of pages, it will be plainly seen that none of the different ideas are far apart and that they are agreeable as they approximate the Golden Oblong and disagreeable as they depart from it. Therefore,
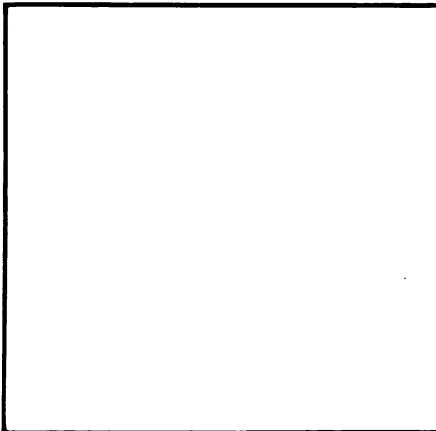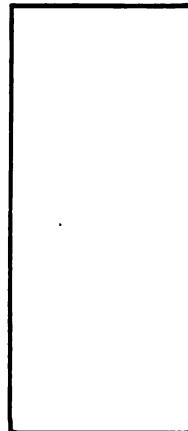
FIG. 7   FIG. 8

the designer of type-display who wants his shapes to be pleasing in whatever form they take will do well to fix the Golden Oblong in his eye and train himself to note its proportions wherever found.

We have digressed somewhat from the orderly continuity of our discussion in order to get at the grass roots, so to speak. Returning again to the division of a rectangle into spaces, let us suppose that instead of simply dividing the rectangle we are setting up a cover-page on which a single line appears. In doing so we get down to the practical application of the principle. Would we place such single line in the center as shown in Fig. 9? Certainly not. The line so placed not only provides a monotonous and uninteresting division but it actually appears to be below the center, which effect is due to an optical illusion. While this illusion pertains more particularly to balance, a principle closely allied to proportion in many

of type, however, needs correspondingly large margins. An octavo set in leaded twelve or fourteen point type may have a front margin of one and one-half inches, but if the octavo page is set in solid eight-point and is compactly arranged in two columns a margin three-fourths of an inch wide is sufficient. For the same size of leaf, the solid page should be relatively wider than the leaded page, and it follows that its margins must be narrower in proportion. An increase of the white space between the lines at the expense of a proper relief of white in the margins is an offense that will be quickly noted. Harmony should be apparent between the white space within and without the print on a page.

Under the head of margins there remain those pages about the type matter of which there is a border. Here, unless the border is set very close to the type, we must take into consideration not only the space outside the border, but that between border and type as well. In Fig. 13 the rules used for the border divide the space between the edge of the type-page and the edge of the paper, indicated by fine dash rules, into three equal parts. In this example the bad effect of equal divisions of related spaces is readily apparent. Alongside (Fig. 14) a similar page is shown in which the marginal spaces are in good proportion, affording pleasing variety, the space from border to edge of paper being approximately five parts to a corresponding three parts between border and type inside it. While good proportion is as apparent when the greater space is between type and border the fact that the border is part of the type-page makes it desirable to place the greater space outside rather than inside the border. Quite pleasing effects are often secured when the larger margin appears between the type and the border.

Most pleasing results are also attained in displaywork when the size of the type is in proper relation — that is, in proportion — to the size of the page or space. There is a certain point around which type and page seem to agree —

MONOTONY

THE fact that the margins and the spaces between rules, and type and rules are of uniform measure creates an effect of monotony. A careful regard for good proportion — by which we mean simply a pleasing variation, and the opposite to monotony — is necessary if margins are to be pleasing. Perhaps the most interesting and pleasing variation is that on the basis of three parts to five parts.

FIG. 13.

VARIATION

THE two marginal spaces here show a variation of approximately three to five and the effect is very pleasing. Whether the greater margin is outside the border of the page or between the border and the type is of no material difference so far as proportion is concerned; but as the border is essentially a part of the type-page, the larger space can be placed to best advantage outside the border which surrounds the type

FIG. 14.

where one does not look too large or too small in relation to the other. No examples yet shown give a better idea of what proportion is than those which illustrate the point of the proportion between type and space, Figs. 15, 16 and 17. Plainly the type is too large for the page, or panel, in Fig. 15; equally plain is the fact that the type is too small in relation to the page in Fig. 16. In Fig. 17, however, there is apparent a harmony of effect due to the fact that relationship between type and page is in good proportion. Of course we often see proportion violated in this respect — and with telling effect from a display standpoint — but, however proper it may be under the circumstances, that does not mean it is most agreeable to the eye.

As previously stated, proportion is in many respects closely related to balance, and it is given further consideration upon that basis in the next chapter. The object of the text and illustrations of this chapter has been primarily to demonstrate and explain proportion in itself, which is pleasing variety.

Modern Type Display

Large

FIG. 15

Modern
Type
Display

Small

FIG. 16

Modern
Type
Display

Medium

FIG. 17

that form is often complicated and uncertain. Symmetrical horizontal balance leaves nothing to chance or bad eyes, for it is assured by the mechanical centering of all type-lines, ornaments, etc., a practice which the novice can follow with certainty. Happily, horizontal balance is usually found in the symmetrical form.

Symmetry, to be more explicit, is formal or rigid balance. It is produced by reversing a form with reference to a vertical axis, as in the wings of a butterfly. In symmetrical forms equal attractions appear equally distant and horizontally opposite.

The School of Printing North End Union, Boston
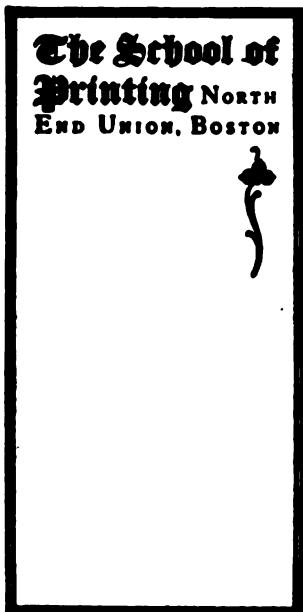
Symmetry has the power to render details which in themselves are uninteresting, perhaps even ugly, into forms that are pleasing. By its symmetrical arrangement, type can draw attention to itself through the power of mere form. Whether in a mass of type-faces spelling out words, or in the contour of molded clay made into a vase or pot, form has power over the eye to attract, to repel, or to escape notice. If it seems a beautiful shape to the beholder, the eye lingers. If, in his opinion, it is ugly, his glance is brief.

Fig. 1 is just an ordinary plain composition, without ornament, and strikes one as having little to recommend it until we consider Fig. 2, in which the same type-lines are arranged without reference to balance on a vertical axis, to symmetry. Looking back at Fig. 1 we find that there's an element of beauty in the precise duplication of the shape on one side of the center by that on the other, reversed as in the wings of a butterfly. We are now ready to admit that, however much more may be required to make the form wholly satisfying, this formal balance, or symmetry, is an element which gives grace to the presentation of the mass of type. There actually seems to be a pleasure to the eye in mere duplication.

Even when the early printers, and the scribes who preceded them, departed from the square, solid form of the book page, they adopted for the assembled letters and lines some geometrical figure, as, for example, the triangle or the diamond, or some other shapely although unnamed form, made up of horizontal lines balanced upon a vertical axis. The idea is still cherished in type-display, and today our centered forms, one of which we have in Fig. 1, challenge all other plans of display for points of grace, lightness and unity. The centered open title-page form is indeed a classic.

In the arrangement of cuts throughout an advertisement, and in the headings of the page of a newspaper, most pleasing effects are secured when they are placed with a view to horizontal balance and symmetry.

While absolute safety from blunder in horizontal balance lies in type-lines centered upon a vertical axis, therefore in symmetry, horizontal balance may be achieved without symmetry. We say *may be* because some of the most notable exponents of this type of design, among them Will Bradley, have failed about as often as they have succeeded in their efforts to obtain it. Compositors imitating Bradley's style generally fail. However, it is often necessary to at least approximate good horizontal balance when symmetry of form is out of the question. When attained with a reasonable measure of certainty, novel effects are sometimes secured, the

FIG. 3.

product having a distinction scarcely possible in centered designs, which, because so generally seen, are of course more or less conventional. Such an arrangement is provided in Fig. 3, where we have horizontal balance without symmetry. The first line, it will be seen, is full length, and is set in bold-face type. This line, being full length, balances itself because, obviously, there is equal weight on both sides of the center. The second line is partly large black type and partly small light type, and is not balanced because it is heavier on the left end, where the black type appears, than on the right end. The third is uniformly light throughout its length, so, like the first, it balances itself. Without the ornament, the group — the three lines of type — owing to the great strength of "Printing," as compared to "North," would be too heavy on the left side. The ornament on the right side plainly exerts a force on that side to counteract the force of the word "Printing" on the left side, and we have good horizontal balance, because both sides are made of approximately equal weight. There is, however, no symmetry, as the matter on the left side of our imaginary vertical axis is not a *duplication* of that on the right side,

Reset Specimens

IN the following seven pages of this color insert we show, either at the left side or at the top in each instance, typographic designs sent The Inland Printer for review and which illustrate faults inconsistent with good printing. Alongside or below these designs, as the case may be, rearrangements are shown illustrating a more appropriate and attractive handling of the same copy. These rearrangements are the work of printers well known to all of our readers for the high quality of their designs. Heretofore it has been the practice of this department to arrange these designs, but the idea occurred to us that if we had some of the most accomplished compositors do this for us it would add an interest in that different treatments lend variation, an ever desirable feature.

FIG. 4.

and because the ornament is on only one side. However, it is too much to say that it is altogether well balanced, because it is manifestly top-heavy — but that concerns vertical balance, which will be considered later. Fig. 4 is a similar example of out-of-center, or occult, balance as applied to type-display, which, while not superior to Fig. 3 in balance horizontally, is considerably better balanced throughout.

A rectangular, squared page must be considered a piece of centered composition, because its uniform lines are balanced at their centers upon a common vertical axis. However, the outside parallel lines which mark the terminations of the type-

which is reasonably large in proportion to the page, as in the case of a page of text-matter in a book. It is partly because of this fact, this optical illusion, as well as because of the desire for variety in marginal spaces, that the text-pages of a book are placed above the center.

As we must have good proportion as well as balance if type-display is to be wholly pleasing, and since the eye naturally
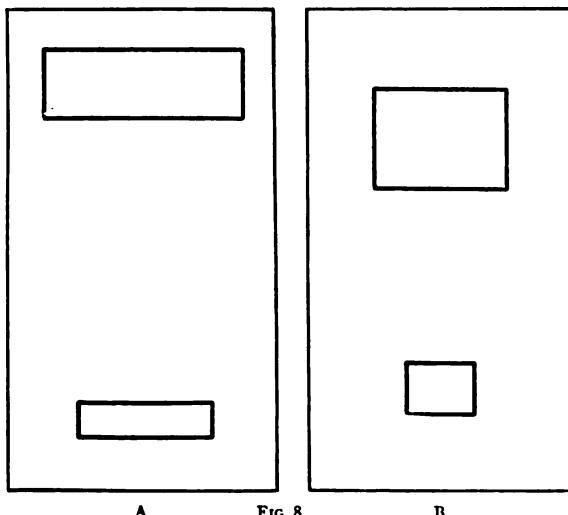
A   FIG. 8.   B

drops first at a point near the top of the page, vertical balance has been found to be secure when we balance our groups from the point which divides a page into two parts on a ratio which provides good proportion — two to three, or three to five. This division gives us good proportion and balance at the same time. Therefore, since the point of perfect horizontal balance is in the center from side to side, the point of balance for the page as a whole is in the center of an imaginary line which divides the page into the proportionate parts referred to, the division being toward the top rather than toward the bottom of the page. It is fundamental of vertical balance that the bulk of the design, the heavier portion, should be at or near the top. Therefore the weight above this point should equal that below it. If, therefore, a single line or group is to be placed on a page it appears most pleasing when located on this line (Fig. 7-A). If two groups are to be placed on the page we
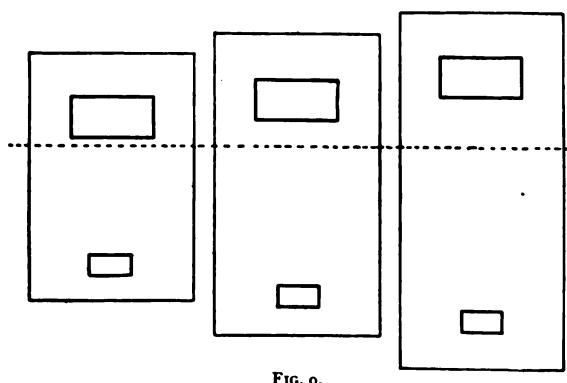
FIG. 9.

must so place them that the center of balance between the two coincides with the center of balance of the page, which, as stated, is in the center of the line dividing the page into two parts between which there is good proportion, the smaller part invariably being at the top. It is possible to determine the positions mathematically by drawing a line from the center of one group to the center of the other and dividing the line at such point as will give to each group a portion in inverse ratio

to its size. If, for example, one group is six times the size of the other, the distance from its center to the center of balance should be only one-sixth as great as the distance from the center of balance to the center of the other (Fig. 7-B).

But the rules can carry us no further, and for the rest we must depend upon good taste, influenced by a knowledge of what constitutes pleasing margins. While the center of balance necessarily remains the same, with that center as a fulcrum the two groups may be balanced in a number of different positions. As two boys may maintain balance on a seesaw by moving toward the fulcrum, the center of balance, or toward the ends of the board — the distance moved in each instance being in inverse ratio to their weight — so in balancing

FUTURIST
WOMAN'S MODERN UNDERGARMENT
OFFERINGS AT THE BETTER STORES IN THE KNIT UNDERWEAR DEPARTMENTS
FIG. 10.

two groups on a page they may be shifted up or down, while maintaining balance, in order to secure pleasing margins.

The correct positions, therefore, depend upon the width of the groups. If on a cover-design the upper group is a wide one, and the side margins are necessarily narrow, the group must be placed closer to the border, or edge of sheet, at the top than if the group is a narrow one. If balance is to be secure the lower group will likewise have to be nearer the border or edge of sheet at the bottom. Fig. 8 shows two pages, one of which (A) contains wide groups, and the other (B) narrow groups. Both are equally well balanced, but it will be seen that the groups in A are nearer the center of balance than those in B.

The same groups may be balanced perfectly on pages of different depth, but the deeper the page is the farther the groups will have to be from the center of balance if pleasing margins are to be maintained (Fig. 9). Here once more the principle of the seesaw applies. Two boys can maintain good

Two advertisements from the same copy, illustrating variety of effective treatment possible when harmony and contrast are understood. For catching the eye the display above depends on the beauty of uniform tone and the clever out-of-center arrangement, which gives an unusual appearance. The one at the right attracts because of the striking contrast of tones. The display above is the more interpretative—and it is, therefore, easier to get the essential points and facts from it than from the other—although both are legible in a high degree.

TYPEWRITTEN LETTERS

Carry the message direct and are read

You can get better results on a Special Sale in this manner than any other

Let us convince you

THE SCHOLL
PRINTING COMPANY
CHILLICOTHE, OHIO

FIG. 4.

Typewritten Letters

carry the message direct and are read

You can get better results on a Special Sale in this manner than in any other.

Let us convince you

The Scholl Printing Co.
Chillicothe, Ohio

FIG. 5.

large measure of interest and attractive force in the outline formed by the large display-line at the top and the smaller lines beneath it arranged in the form of an inverted pyramid, which is finished off with the ornament. The effect could have been made pleasing without following this definite form, but we must admit that there is a large measure of interest in this page because of its definite and interesting form alone. Whether it suggests some form of pottery, glass or silver ware is of no especial importance; what is important is the fact that the contour follows graceful and interesting lines.

A more interesting comparison, however, is provided by Fig. 2 and Fig. 3, which is the same copy, the latter arranged without thought or care to the creating of a pleasing contour. Assuredly good outline adds much to the pleasing appearance of type-display.

Fig. 4 shows a display where the possibilities of shape in attracting attention and holding the eye through the pleasing effect of good form were disre-

urn, and it is likewise shape, rather than decoration, that creates most of the pleasing impression of typework. The relationship of type-display—in so far as shape is concerned—to craft objects such as named above is so marked and so commonly recognized that certain forms of title-pages have in times past been described as of the "wine glass" or "goblet" styles. Such terms, however, are not generally used today.

A page to be considered shapely does not have to follow any special pattern, however. Urns, vases, etc., have been used as models for shaping type-displays because in them shape is paramount and shape has been a long and careful study with their designers. They have, therefore, been safe models, and, as suggestions, at least, hold considerable of value at all times.

The farther we go, it is found, the more we must recognize that everything that is of art is of printing. The materials for the exemplification of art in type-display are found wherever art exists, and varied are its forms.

Fig. 1 is a title-page of the good old days of 1847. It is an excellent example for illustrating the tendency in vogue at that time to emphasize everything for which the least excuse for emphasis could be found. The effect of that style, we have since learned, is to confuse — and to weaken the emphasis of the essentially important features, and, therefore, the whole composition. This page also illustrates the uninteresting effect which results from the equal distribution, or spacing, of lines and groups over the page — from disregarding the opportunities for interest-arousing effects afforded by variation in the distribution of white space. However, all these points have been covered in previous chapters; what interests us now is contour.

The first impression one gets of this page from that viewpoint is its lack of grace. The shape of this composition is decidedly clumsy, due mainly to the small variation in the length of lines therein. · Manifestly the designer of this page was giving no consideration to contour; his sole endeavor seems to have been to give each line distinctive emphasis, by overdoing which, we have learned and can see, he lost all the powerful advantages which good emphasis affords.

In contrast with **Fig. 1**, note the pleasing effect of the interesting and graceful contour of **Fig. 2**. There is indeed a

CHARLES EVERETT JOHNSON COMPANY
BRINGS THE EMINENT TYPO
GRAPHICAL EXPERT, MR
EVERETT R. CURRIER
FROM NEW YORK
TO CHICAGO

ONCE more the Charles Everett Johnson Company exemplifies the reason for its leadership in the field of advertising art, by adding to its personnel an artist of Mr. Currier's distinguished ability. Mr. Currier becomes a part of this organization as head of its new department of advertising typography. He will have at his disposal an entirely new and highly specialized typographical plant and organization, selected by himself and operated as an integral part of the Charles Everett Johnson Company, which becomes, by this fact, the *first* organization to offer its clients

AUTHORITATIVE TYPOGRAPHY

just as it was the first to offer authoritative service in the other branches of advertising art—illustration, design and lettering. Typography has come to be recognized as no less important than these other arts in the preparation of dominant advertising. It has remained only to bring this art into sufficiently close correlation with the other arts in order to produce that perfect harmony which should distinguish a completed advertisement. The few master typographers thus far produced in America have, for the most part, worked independently, as other eminent

FIG. 6.

of affording decoration, as may be seen by reference to Fig. 7. The shape of the ornament, and its position close to the type, make a perfect pyramid of the lower section of the main type-group, while the contour of the complete group is similar to that of a cut diamond, and, with the lower group, to that of a shapely wine-glass. This suggests that the form in which the type-lines

use of makeshifts of ornamentation and spacing to bring a group or design into definite form, as in Fig. 9, the effect is plainly strained and therefore displeasing. We can truthfully say that this form has been "patted and squeezed" into shape, yet the fault with it is not that emphasis or legibility is impaired, but, rather, that the whole thing seems forced and stiff.

This Print Shop Is Taxed

to its limitations every work day of the week.-
Every order delivered seems to bring two new
ones.- Consequence is, we are planning to in-
crease our capacity and hope
soon to announce this depart-
ure. In the mean while you
may continue to rely upon the
same excellence of work-
the same promptness- the
same conservation of your
interests, which have
brought about this con-
dition. The preparation
and designing of copy
for circular letters,
pamphlets or adver-
tising matter of any
description has
proved to be an
attractive fea-
ture and has
made many
friends.

The AMERICAN PRESS
7 & 8 ABEND POST BUILDING
Telephone Main 2708   Miami Avenue

FIG. 10.

BOOKPLATES
A CATALOGUE OF
A SELECTION CON-
TAINING SOME
EXTREMELY
RARE ITEMS
SUCH
AS
A PLATE
ENGRAVED
BY PAUL RE-
VERE, THE HILDE-
BRAND BRANDENBERG,
& WILLIAM PENN PLATES
FROM THE COLLECTION OF
DODD, MEAD & CO.
NEW YORK MCMVI

FIG. 11.

fall may often be the guide to the selection of an ornament in so far as shape is concerned.

The more we consider shape and contour the more we value the inverted pyramid, one of the most useful as well as popular forms into which type can be arranged. Inverted pyramidal ornaments finish off a type-group more effectively in the great majority of cases than those of any other shape. This is due partly to the fact that type-displays should in general taper down rather than up. Physical balance in type-display demands that the stronger portion shall be at or near the top; good emphasis demands that the most important line—and, obviously, therefore, the largest and strongest in the display—shall also be at or near the top. This is an important point that should always be kept in mind, regardless of what particular shape our forms of display may take.

A most agreeable effect results when we finish off the final page of a circular or book with an inverted pyramid, when it tapers down to a point, as in Fig. 8. Such a conclusion adds life and interest to the page as well as suggests the close or end. When there is evidence of extreme effort and the

Kappa Mu Banquet

IN HONOR OF

THE PLEDGED MEMBERS

Tuesday Evening, October Twenty-seventh

Nineteen Hundred and Three

at Eight o'clock

Genesee Cafe

FIG. 12.

We have referred to the arrangement of type into definite forms, but this should not be taken too literally. It is not intended that we should make pictures in silhouette with type, as we sometimes see it in the form of hour-glasses, etc. (Figs. 10 and 11.) At times, though rarely, these may be appropriate, and that appropriateness excuses some disadvantages which such too definite shapes carry with them. Notable among these is the tendency to carry the thought away from the matter, causing the reader to marvel at the ingenuity of the designer instead of digesting the content. Such forms do not add that flavor of delight which a subtly devised form brings when it is merely attendant upon the more essential elements of display, which is always of greatest importance.

Fig. 12 is about as definite a form as it is safe to use. However, it must be remembered, one is permitted more formality in the display of title-pages, invitations and such work than in an advertisement. Furthermore, a brief piece of copy will conform to definite lines more acceptably than extensive copy, which quite generally gives the appearance of being inextricable when worked into an exact and definite shape.

Frank J Reynolds

Direct Advertising Printing Engraving
Designing Writing
Ninety Seven Oliver Street Boston
Telephone Fort Hill 2678

fjr

MUSICALE

GIVEN BY

FRANK H. LUKER · PIANIST

BERNARD H. FERGUSON · BARITONE

PHILIP B. BRUCE · TENOR

WHITNEY HALL

BROOKLINE · MASSACHUSETTS

FEBRUARY EIGHTH

NINETEEN HUNDRED AND

SEVENTEEN

Letters

A FEW REASONS WHY YOUR
BUSINESS STATIONERY SHOULD BE
A REAL REPRESENTATIVE OF YOUR FIRM
AND SOME SUGGESTIONS REGARDING
THE ADVERTISING VALUE OF
THE "SILENT SALESMEN"
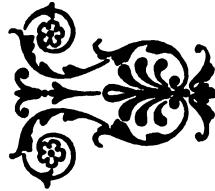
THE KENNEDY COMPANY
Designers and Printers
306 TWELFTH STREET
OAKLAND · CAL.

Letters

THE FIRST OF A SERIES
OF BOOKLETS DESCRIBING
THE PRINTING & ADVER-
TISING SERVICE OF
THE KENNEDY
COMPANY
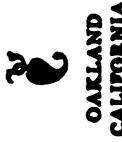
OAKLAND
CALIFORNIA

From DORR KIMBALL ✒ *911 Tulare Ave.*, Berkeley, Cal.

Acknowledging your request

IN accordance with your instructions we take pleasure in sending you a copy of "Composing Room Management" by insured parcel post for your inspection. We hope you will find it valuable enough so that you will be warranted in keeping it permanently.

"High Wages— Low Costs" We have been asked so often by readers of the book as to the progress being made in carrying out the plans therein set forth, that we have prepared an article detailing the first steps of our work in this regard. This takes up the handsetting of straight matter as it actually worked out on inaugurating the differential bonus system of paying the compositor. It gives the figures for the type set and wages paid for the first five weeks and shows how the plan accomplished both aims sought, namely, high wages to the compositor and at the same time low production costs for the owner.

We have printed this article as a pamphlet with a page size uniform with the book, and will be glad to send a copy gratis to each purchaser of the book.

A request If you decide to keep the book, will you kindly sign and forward the enclosed trade acceptance which allows you thirty days in which to pay the bill? On receipt of this acceptance we shall forward a copy of the pamphlet *High Wages—Low Costs* with our compliments.

[*Signed*]

To

Enclosure: Trade Acceptance

Price List of Mineral Waters

SEASON
1918
1919
❦

ALCAZAR GRILL
SAINT AUGUSTINE
FLORIDA
❦

WILLIAM McAULIFFE, Manager

What A Great Educator Thinks
❦

"MUSICAL CULTURE in its large sense is the most liberal and humanistic of all studies, perhaps not even excepting literature. Thus from this it follows that there is no subject, not one, in the high school and college curriculum that should be taken by so large a proportion of students. About every young man and maiden should do something with it.

"The greatest of all the functions of college music is to acquaint not only special but general students with a wide range of the best music, to insure not only acquaintance with, but infection by, the great masterpieces of all lands and ages."

President G. STANLEY HALL,
of Clark University.

Commencing Tuesday, January the thirtieth, nineteen hundred & nineteen, THE DANSANTS will be held in the Palm Grove of the West Gardens of the Hotel Ponce de Leon

Hosmer's Boston Orchestra
LUCIUS HOSMER
Director

Continuing every Tuesday
Thursday and Saturday
afternoons
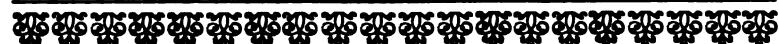
M E N U

Dining Room
and Café

"*In the good, old-fashioned
Southern style*"

THE HOTEL HASTINGS
HASTINGS, FLORIDA

*If
Your Daughter
Cannot
Enter College*

*On Account of
Insufficient Preparation*

SUMMER
SCHOOL
GEORGIA SCHOOL
OF TECHNOLOGY
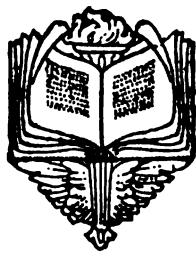
ANNOUNCEMENT
1914

BY B. W. RADCLIFFE, MACON, GEORGIA.

Miss Tebeau's
Boarding and Day School for Girls

Gainesville, Florida

Forty-third Year

Official Diocesan School

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*This Booklet Describes a Most Interesting Development
at Mountain Lake, Florida*

LOCATION—Center of the famous Lake Region of Polk County; stations on both the Atlantic Coast Line Railroad and the Seaboard Airline Railway; served by over two hundred miles of new asphalt and clay macadam roads.

NATURAL ADVANTAGES—Highest elevation on the Florida peninsula; a most exhilarating climate among the pines; a private park of over three thousand acres, with a beautiful deep-water lake and boathouse as its central feature.

IMPROVEMENTS—Under the direction of a famous landscape architect. The handsomest Club House and the finest eighteen-hole golf course in Florida; beautiful winter homes surrounded by splendid orange and grapefruit groves.

SOCIAL SECURITY—The first consideration. Satisfactory references required.

MOUNTAIN LAKE CORPORATION
FREDERICK S. RUTH, *President*
LAKE WALES, FLORIDA

The Sunlit
Florida East Coast

Sunshine is the most important factor to health and happiness. The East Coast of Florida is the home of sunshine. It was named by the Indians "The Place of Bright Light"

The Record

A little periodical published by THE RECORD COMPANY as a part of their service to the buyers of printing

❧

July : 1919

THE RECORD COMPANY
SAINT AUGUSTINE
FLORIDA

BY B. W. RADCLIFFE, MACON, GEORGIA.

Tell your Story on a Blotter

Advertising on Desk Blotters is always productive of good results. Blotters are constantly used and rarely thrown away—they lie on the desk of the Buyer, carrying their little story with them.

Blotter advertising is *inexpensive.* Why spread your advertising appropriation out into the newspapers with the consequent *lost circulation*, when you can make a 100% efficient stroke by using the blotter and getting your message direct to the party who buys your product?

If you have anything to advertise, talk to us about blotters, suitable for your story. We can help you.

BURKE OF BROADWAY
MACON

March ⁄ 1916

Sun	Mon	Tues	Wed	Thur	Fri	Sat
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	

"Ads may come and Ads may go, but the blotter Ad goes on"—well, it lasts till it's used up—that's all. And that's what makes it so valuable an advertising medium

Ask us how to apply Blotter Advertising to your business It's profitable

Burke of Broadway
Macon

Department of
Constructive Criticism

"It is ridiculous for any man to criticize on the works of another who has not distinguished himself by his own performances." —ADDISON.

A MAN, in cold blood, or in the heat of enthusiasm, plans out or "dashes off" a campaign to prospective buyers. Perhaps he *thinks* it is right; perhaps he is *sure* it is right; possibly he is somewhat doubtful if it is right or wrong. Whether cocksure, in the "thinking" stage, or doubtful, he is *wise* if he holds a mirror to another mind—an *unbiased* mind remember—that is very important—and ponders upon what

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Will It Bring
The Money Back?

A Little TALK
About the Supreme Question
of RESULTS

The Dando Company

"Furnishing a Specialized Advertising-Selling Service to Manufacturers, Wholesalers, Jobbers and Retailers"

PHILADELPHIA, PA.
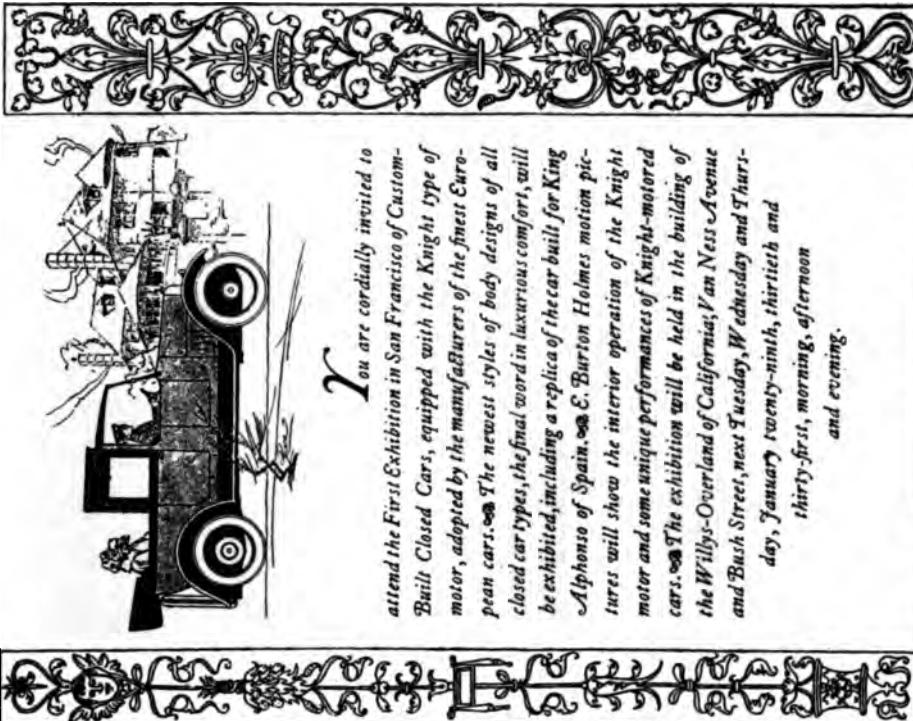
You are cordially invited to attend the First Exhibition in San Francisco of Custom-Built Closed Cars, equipped with the Knight type of motor, adopted by the manufacturers of the finest European cars. The newest styles of body designs of all closed car types, the final word in luxurious comfort, will be exhibited, including a replica of the car built for King Alphonso of Spain. C. Burton Holmes motion pictures will show the interior operation of the Knight motor and some unique performances of Knight-motored cars. The exhibition will be held in the building of the Willys-Overland of California; Van Ness Avenue and Bush Street, next Tuesday, Wednesday and Thursday, January twenty-ninth, thirtieth and thirty-first, morning, afternoon and evening.

JEFFERSON DAVIS
ABRAHAM LINCOLN
~ BOWE ~

BY BEN BLOW

SAN FRANCISCO
PAUL ELDER & COMPANY
1917

The Ninety-first Psalm

He that dwelleth in the secret place of the most High shall abide under the shadow of the Almighty. I will say of the Lord, He is my refuge and my fortress: my God; in him will I trust. Surely he shall deliver thee from the snare of the fowler, and from the noisome pestilence. He shall cover thee with his feathers, and under his wings shalt thou trust: his truth shall be thy shield and buckler. Thou shalt not be afraid for the terror by night; nor for the arrow that flieth by day; Nor for the pestilence that walketh in darkness; nor for the destruction that wasteth at noonday. A thousand shall fall at thy side, and ten thousand at thy right hand; but it shall not come nigh thee. Only with thine eyes shalt thou behold and see the reward of the wicked. Because thou hast made the Lord, which is my refuge, even the most High, thy habitation; There shall no evil befall thee, neither shall any plague come nigh thy dwelling. For he shall give his angels charge over thee, to keep thee in all thy ways. They shall bear thee up in their hands, lest thou dash thy foot against a stone. Thou shalt tread upon the lion and adder: the young lion and the dragon shalt thou trample under feet. Because he hath set his love upon me, therefore will I deliver him: I will set him on high, because he hath known my name. He shall call upon me, and I will answer him: I will be with him in trouble; I will deliver him, and honour him. With long life will I satisfy him, and shew him my salvation.

BY JOHN HENRY NASH, SAN FRANCISCO, CALIFORNIA

Millergrams

A Little Magazine of Knowledge, Inspiration and Good Cheer. ¶*Issued by the* Miller Drug Sundry Company, *of Baltimore, Maryland.* ¶*For* Druggists *in the South who are their* Customers—*and for* Those *who ought to be.*

Spotlight—Please!

WITH this number Millergrams makes its opening bow before our customers and friends. Millergrams will be issued by the Miller Drug Sundry Company, of Baltimore; *but it is not a house organ.* As a glance through this first issue will quickly prove to you, Millergrams is a little magazine of knowledge, inspiration and good cheer for those in the drug business.

You'll find a few "Miller" announcements in it, to be sure, but they will appear in the same place that you would expect to find the advertisements in any high-priced magazine—on the inside of the front cover and on the back page.

The sixteen pages of each issue of Millergrams will be devoted solely to helping solve the druggists' problems

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Millergrams

VOL. I, NO. I   JULY-AUGUST   5C. THE COPY

Contents

ISSUED BY

MILLER DRUG SUNDRY COMPANY

317-319 N. Howard St., Baltimore

MENU

CELERY   FRUIT COCKTAIL   OLIVES

TOMATO SOUP

FILET SOLO CARDINAL

BROILED CHICKEN

PEAS   POTATOES AU GRATIN

ROMAIN SALAD · RUSSIAN DRESSING

ICE CREAM   CAKES

COFFEE

Second Banquet

Harman & Company

PITTSBURGH

WILLIAM PENN HOTEL

Saturday Evening, March 8, 1919

Six-thirty

FOR OUR BETTER ACQUAINTANCE
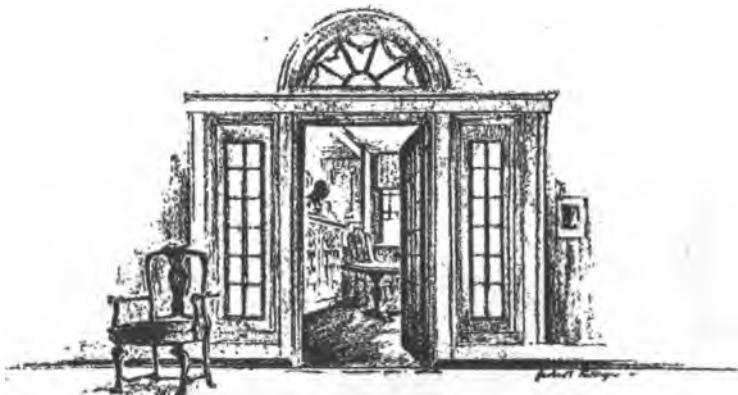
WE ANNOUNCE THE COMPLETION
OF OUR NEW OFFICES AND SALES
ROOMS ON THE FIFTH FLOOR OF
OUR BUILDING AT NUMBERS FIVE-
FOURTEEN TO FIVE-TWENTY LUD-
LOW STREET AND CORDIALLY IN-
VITE YOU TO VISIT AND INSPECT
THEM AT YOUR CONVENIENCE

FRANKLIN
PRINTING COMPANY
PHILADELPHIA

GETTING
YOUR MESSAGE ACROSS

A Discourse
on the Printed Word by JOHN T. HOYLE
Professor of Practical English
Carnegie Institute of
Technology

MacGregor-Cutler Printing Co
PITTSBURGH·USA

We appreciate your remittance and the business which you have given us. We will look forward to the continuance of a business relation which we trust has been most friendly and satisfactory

Thank You

Lewis-Thompson Printing Company

PROOF

PLEASE read this PROOF carefully and return at once with original copy. Work cannot proceed until you return the PROOF with your "O.K." or marked "O.K. as Corrected." All changes from the original copy will be charged for as author's alterations. Always sign your name so that we may know the PROOF has reached the proper party

MacGregor-Cutler Printing Co
PITTSBURGH PLATE GLASS BLDG
Main & Grant 1655

UNIVERSITY CLUB
SAN FRANCISCO

Acknowledging many requests for an encore, another Roast Beef and Ale Dinner will be served at the Club on Friday evening, February 1, 1918, at 7 o'clock. An informal gathering of the Club Members is the main object, but guests may also be invited. Prompt acceptances will be appreciated by the commissary department. "Enough without waste" is its motto.

NATHAN MORAN
SECRETARY

Getting Your Message Across

I was brought up in a printing-office. To me the smell of the glue roller, the fragrant pungency of printing-ink, and the crape on the back of the door that, if white, might be called a roller towel, are familiar things. I am as much at ease on the floor of a printshop as the sailor is aboard ship. Naturally, I have some ideas on printing and printers ¶ Time was when the printer was addressed as "*Mr. Printer.*" He was of as much consequence in his community as the lawyer or the preacher, and was entitled to wear that badge of authority, the silk tile, so much affected these days by those who govern us—for a consideration. Mr. Printer was considered the court of last resort in things literary. And he was usually worthy of his position.

But time and chance, which happeneth unto men as well as things, struck Mr. Printer and he fell from his high estate. Following the introduction of labor- and time-saving machinery, the standard of public taste seemed to be, "Not how good, but how quick and cheap." This vicious tendency played havoc with the printing business, which rapidly deteriorated from a noble profession to a mere mechanical trade, far removed from art and literature. These were the days, dark and gloomy, of the "Steam Job Print," when cut-throat competition made life a gruelling struggle for existence. ¶ Within the last few years, however, the printing business has

BY ARTHUR C. GRUVER, PITTSBURGH, PENNSYLVANIA

HIGH SPOTS

Best Selling Arguments Covering Our Products

OME time previous to the meeting of the Sales Force of the Miller Saw-Trimmer Company held in Pittsburgh, January 30 and 31, 1918, each of our representatives was requested to submit a letter covering the five best selling points of both the Miller Saw-Trimmer and The Miller Automatic Platen Press Feeder The replies covered a wide range of thought and brought out some splendid suggestions which, we believe, offer new angles of approach to all the members of our selling force.

At the convention, copies of a number of the best of these letters were submitted to the salesmen in attendance with the request that each man vote for the best letter in each group. As a result of this vote, Letter No. 1 on the Miller Feeder, written by Mr. John Farnsworth, and Letter No.10, on the Miller Saw-Trimmer, written

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The Cup of Gold

BY

RUTH MERRIAM
GILLESPIE

ILLUSTRATED BY
ANNA WILLI

SAN FRANCISCO
1917

The Sermon on the Mount

AND seeing the multitudes, he went up into a mountain: and when he was set, his disciples came unto him: And he opened his mouth, and taught them, saying, Blessed are the poor in spirit: for their's is the kingdom of heaven. Blessed are they that mourn: for they shall be comforted. Blessed are the meek: for they shall inherit the earth. Blessed are they which do hunger and thirst after righteousness: for they shall be filled. Blessed are the merciful: for they shall obtain mercy. Blessed are the pure in heart: for they shall see God. Blessed are the peacemakers: for they shall be called the children of God. Blessed are they which are persecuted for righteousness' sake: for their's is the kingdom of heaven. Blessed are ye, when men shall revile you, and persecute you, and shall say all manner of evil against you falsely, for my sake. Rejoice, and be exceeding glad: for great is your reward in heaven: for so persecuted they the prophets which were before you. Ye are the salt of the earth: but if the salt have lost his savour, wherewith shall it be salted? it is thenceforth good for nothing, but to be cast out, and to be trodden under foot of men. Ye are the light of the world. A city that is set on an hill cannot be hid. Neither do men light a candle, and put it under a bushel, but on a candlestick; and it giveth light unto all that are in the house. Let your light so shine before men, that they may see your good works, and glorify your Father which is in heaven. Think not that I am come to destroy the law, or the prophets:

THE
First Impression

OFTENTIMES *first impressions* determine the value of advertising matter. In announcement advertising, more so than in any other, this is obvious. Before your printed message is read, before the envelope is even opened, the *first impression* is created. Whether it is favorable or not depends upon the quality of the paper se-

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TUXEDO

Finest Quality

## Announcements

FOR ALL

*DIGNIFIED &
DISTINCTIVE
Advertising Purposes*

NEW YORK:
ALLAN & GRAY
54 Beekman Street

Telephone: *Beekman* 4877

WILLIAM BULMER
and the Shakspeare Press

ON September 9, 1830, died William Bulmer, printer, whose name is associated with all that is correct and beautiful in typography. By him the art was matured, and brought to its present high state of perfection. This celebrated typographer was a native of Newcastle-upon-Tyne, where he was apprenticed to Mr. Thompson, in the Burnt House-entry, St. Nicholas's Churchyard, from whom he received the first rudiments of his art. During his

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ROBERT

LOUIS STEVENSON

DIOGENES IN LONDON
AS WRITTEN BY ROBERT
LOUIS STEVENSON AND
PRINTED FOR THE FIRST
TIME FROM THE ORIGINAL
MANUSCRIPT BY EDWIN &
ROBERT GRABHORN FOR
JOHN HOWELL

SAN FRANCISCO : MCMXX

The · Printing · Press

A little publication
issued occasionally to lovers of
Good Printing

San Francisco : Edwin & Robert Grabhorn
February 20, 1920
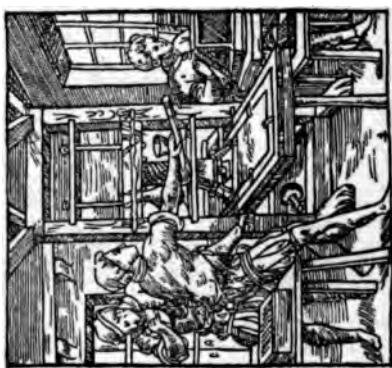
ALDUS MANUTIUS—FROM THE STORY OF
THE RENAISSANCE BY WILLIAM
HENRY HUDSON

HE STORY of the early printers of Italy makes an interesting chapter in the annals of human- ism. Though I cannot take the space to retell it here, something must be said about the most famous of all the great Italian printing houses — the Aldine establishment at Venice. ¶ Its founder was Teobaldo Manucci, who, after the fashion of the time, Latinized his name into Aldus Manutius, whence he is now gen- erally known as Aldo Manuzio. Born in 1450, he de- voted himself in early life to Latin and Greek studies, and was for a time tutor in the family of the Prince of Carpi. One of his pupils, Alberto Pio, provided him with the means of executing the great plan which he presently formed: that of printing the whole of Greek literature. A few Greek books had already appeared from Italian presses, but nothing comparable with Aldo's gigantic project had yet been dreamed of. He settled in Venice in 1490, and was soon busy with the organization of his establishment, which was something more than a printing office, for his Greek types were